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HANDS-ON

amateur Photographer

NIKON

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 4 May 2013

COOLPIX A

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ON TEST



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NEWS

PAGE 5

PANASONIC LUMIX G6

The £550 CSC with OLED viewfinder and 7fps shooting



WILDLIFE

PAGE 22

MONO IN THE WILD

How black & white can draw out an animal's hidden character



AP EXPERT GUIDE

PAGE 57

SALT PRINTS

Discover how to recreate Fox Talbot's photographic look

◀ Focal length: 270mm
Exposure: F/6.3,
1/640 sec, ISO 250



◀ Focal length: 18mm
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New eyes for industry

Contents

Amateur Photographer For everyone who loves photography

ONE OF my favourite things about photography is that it gives us a chance to show other people our 'vision' of a subject. Whether that be in its truest, full-colour form, or in alternative ways like HDR, infrared or black & white, is up to the photographer.

While black & white processes are fairly commonplace in landscape or portraiture, wildlife seems to be different. But with the textures, patterns and natural contrast of the subjects, I wonder why.

With many photographers believing everyone should use their lens for monochrome captures before advancing to colour, I wonder if we would all benefit from spending a week shooting purely black

& white. Allowing us to concentrate on the light and the way it interacts with our subject would help retrain our eyes without the distraction of colour. It is essential to step away from whatever our 'norm' is as a photographer, and get back to basics in this way in order to progress.

So why don't you give it a try and follow in the footsteps of Heinrich van den Berg (pages 22-25). You might come away with images that surprise you.



Debbi Allen
Deputy editor

NEWS, VIEWS & REVIEWS

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 13 APRIL WE ASKED...

Will you shop at your local Jessops?



YOU ANSWERED...

A Yes, I will give them a chance	65%
B No, I prefer to shop online	14%
C No, but I will support other local retailers	18%
D No, but I will shop with Jessops online	3%

THIS WEEK WE ASK...

What subjects do you shoot in black & white?

VOTE ONLINE www.amateurphotographer.co.uk



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Small and lightweight, but with a 16.2-million-pixel, APS-C sensor and 18.5mm lens, the Nikon Coolpix A could be an ideal second camera for many enthusiasts. Richard Sibley puts it to the test

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Nadar was a larger-than-life character who advanced both the art and science of photography. David Clark looks at his life and work



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EF 24mm f1.4L II USM Lens £1239.00 £24.54 P/m
EF 24mm f2.8 IS USM Lens £589.00 £24.54 P/m
EF 20mm f2.8 USM Lens £389.00 £22.69 P/m
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Canon Macro Lenses



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Canon Tilt Shift Lenses



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Macro Ring Lite MT-24EX £749.00 £31.20 P/m



APNews

News | Analysis | Comment | PhotoDiary 4/5/13



“Photography is within and around us all...”

Let landscape battle commence, page 9

OLED viewfinder • £549 body only • New 14-140mm zoom

PANASONIC DEBUTS LUMIX G6

PANASONIC promises 7fps (frames-per-second) shooting and has installed an OLED viewfinder in its latest compact system camera, the Lumix DMC-G6.

The G6 is due out at the end of May, priced £629 with a 14-42mm zoom, or £549 body only. In the UK, it will not replace the G5.

An ISO sensitivity range of 160-25,600 and better video are among the billed improvements on the 16-million-pixel micro four thirds model, which boasts better signal-to-noise ratio to help boost performance in low light.

Panasonic also claims to have improved AF tracking, to help photographers lock onto a moving subject, thanks to a type of predictive AF software, according to Panasonic Japan's imaging consultant Michiharu Uematsu.

Features include a night-shot AF mode that is said to be capable of operating down to -3EV by slowing down the AF speed in low light, plus full HD video that includes a 24p mode for capturing images with a 'film-like appearance'.

Unlike the LCD-equipped GF6 announced a few weeks ago (see AP 20 April 2013), the G6 sports an OLED viewfinder with a resolution of 1.44-million dots, in addition to a 3in, free-angle LCD screen.

The EVF is an area Panasonic wants to improve as much as possible, said Barnaby Sykes, Panasonic UK's Lumix G product marketing manager, in an interview with AP.

The OLED is designed to display images faster, deliver better visibility outdoors in bright sunlight and boost battery life owing to its lower power consumption.



Panasonic's Lumix DMC-G6 with new G Vario 14-140mm f/3.5-5.6 Asph/Power OIS lens

Panasonic claims the G6 can deliver 350 shots per charge, compared to 320 on the G5 predecessor.

Controls include full-area touch focusing, even when the EVF is deployed at the time.

Like the GF6 (and Panasonic's TZ40 and FT5 compacts), in a bid to step up the fight against camera phones, the G6 features Near Field Communication Wi-Fi connectivity for sharing images quickly.

This, the firm points out, should be ideal for wildlife photography. It should also allow remote shooting from tablets and

smartphones, without having to re-enter authorisation details each time.

'We think NFC is going to be really hot technology in 2013...' added Sykes.

Modes also include time-lapse and creative panorama.

Panasonic has also unveiled the Lumix G Vario 14-140mm f/3.5-5.6 Asph/Power OIS lens. The new zoom is designed to produce the 35mm viewing angle equivalent of a 28-280mm lens, and is optimised for HD movie recording. It is due out at the end of June, priced £599.

SNAP SHOTS

● A photojournalist who was held hostage for four months in Afghanistan has returned home to France. Pierre Borghi had moved to Kabul to work as a photographer last year, having previously worked for a charity group, reported French radio station RFI and news agencies.

● There's £30,000 up for grabs in a competition for filmmakers. Organised by Nikon and Virgin Media, entrants are tasked to create a short film for the chance to have their work shown in cinemas, in addition to mentoring from the British Film Institute. The winner of Nikon's People's Choice Award will scoop £5,000 of Nikon gear. The closing date is 18 July 2013. For more details visit www.virginmediashorts.co.uk.

STREET PHOTO CONTEST WINNER NAMED

A PHOTOGRAPHER from Chicago in the USA has won an international street photography competition.

Agnieszka Furtak clinched first place in the contest, which was hosted by the Society of International Travel and Tourism Photographers (SITTP).

Furtak triumphed over more than 1,100



Agnieszka Furtak's winning entry in the SITTP street photography competition

entries, beating Alveraz Ricardez and Julie Wall into second and third places respectively.

Organisers said they found it difficult to choose the top three photos.

'The hugely successful competition had entries from all corners of the globe - from India to Australia - highlighting some of the best street photographers' work,' added a spokesman.

The SITTP's members include both professional and enthusiast photographers.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



PENTAX REVEALS APS-C GR CAMERA

PENTAX Ricoh has unveiled a GR-series compact camera called the GR, housing an APS-C-sized 16.2-million-pixel imaging sensor (see *AP Hands-on*, right).

Due out in May priced £599.99, the GR sports an 18.3mm f/2.8 (nine-bladed diaphragm) lens designed to deliver the 35mm viewing angle equivalent of a 28mm lens.

Features include a GR Engine V image processing engine, a top ISO of 25,600, raw file processing and a claimed burst rate of around 4fps.

Replacing the GR Digital IV (launched in October 2011), the GR features a sensor that lacks an anti-aliasing filter, in a move aimed at improving image quality.

Features also include a dynamic range compensation function and Full HD movie recording.

An optional optical viewfinder will be available separately, priced £222.99.

ADOBE LAUNCHES LIGHTROOM 5 TEST VERSION



ADOBE has released a preview version of its raw-conversion and image-management software, Lightroom 5.

The beta version of Lightroom 5 includes the ability to perform retouching using a brush, rather than the more limited spot retouching that has featured previously in the software.

Users should be able to remove objects easily, such as stray rubbish in landscapes, and remove larger objects with more finesse.

A Radial Gradient function applies a circular gradient mask to an image, allowing users to create off-centre vignettes, but also enabling selective blur to be applied to an area of the image.

Photographers can create a Smart Preview file that will allow an image to be edited, even when it isn't available on a computer, such as when it is on an external hard drive that is not connected at the time. The changes to the images are saved to the Smart Preview file and then applied when the raw image is next available, such as when a hard drive is reconnected to the computer.

For details visit <http://labs.adobe.com/technologies/lightroom5>.

AP hands-on

Pentax Ricoh

With a 16.2-million-pixel, APS-C sensor and fixed 18.3mm f/2.8 lens, yet costing just £599, the new **Pentax Ricoh GR** could blow open the premium compact market. **Richard Sibley** offers his first thoughts

THE LINEAGE of the new Pentax Ricoh GR stretches all the way back to 1996, when the first Ricoh GR 35mm film compact camera was released. This was one of the most highly regarded compact cameras of its generation, so the latest digital version has a lot to live up to.

With a 16.2-million-pixel APS-C sensor, the Pentax Ricoh GR is the latest in a number of premium compact cameras fitted with sensors we are more used to finding in a DSLR or compact system camera. The most obvious comparison to make is with the Nikon Coolpix A (see test on pages 45–50), which features a sensor with a similar specification and small magnesium-alloy body. However, the Pentax Ricoh GR is smaller, lighter and, with a price of £599, it could offer some very strong competition.

Of course, this isn't the first Ricoh GR digital camera. That was the GR Digital (GR D), which was launched in 2005, with the most recent version being the GR IV. The GR IV has a

1/1.7in sensor, with a surface area that is almost 9x smaller than the sensor in the new GR. Such is the confidence Pentax has in its new camera that the GR IV is to be discontinued.

FEATURES

Apart from the impressive sensor, the other notable feature is the 18.3mm GR f/2.8 fixed lens. This is the equivalent of a 28mm lens on a full-frame sensor, with a large f/2.8 aperture helping create a shallow depth of field and enabling low-light shooting. In fact, the specification of both the sensor and lens is remarkably similar to that of the Nikon Coolpix A.

The lens has been designed specifically to complement the sensor of the GR D and comprises seven elements, in five groups, with two aspherical lenses. It also features a 2EV neutral density filter to help use the lens at f/2.8 in bright light. On the face of it, this is an impressive combination of lens and sensor, but we'll see if it meets expectations in the forthcoming full test.

Improvements have also been made to image



Being smaller and lighter, the GR could steal the limelight from the Nikon Coolpix A

h GR

processing, with the camera carrying the new GR Engine 4 image-processing engine. In his discussion with us Stephen Sanderson, Pentax's product coordinator, emphasised that the new processing helps 'improve operating speed while reducing image noise'. The message he was keen to get across was that for Pentax Ricoh the GR is all about getting the best image quality possible, which is why it doesn't have an anti-aliasing filter. This filter slightly blurs detail, which in turn helps reduce moiré patterning, and by removing the filter images should be noticeably sharper.

Those concerned with moiré patterning will be pleased to hear that the Pentax Ricoh GR has moiré pattern removal software. This can be turned on, off and increments of intensity manually adjusted.

'The small size and light weight are obvious the second you pick up the Pentax Ricoh GR'

The processing system seemed to work well in the sample GR we used, with the 3in screen noticeably better than that of the GRD IV, which we had alongside the new camera. In fact, it was bright, responsive and had a good level of contrast. The on-screen menus looked almost identical to those of the Ricoh GXR and GRD IV, which should please those thinking of switching from these cameras to the new model.

While it was difficult to fully test the AF system, my initial thoughts are that it seems very responsive, although it did hunt a little for the AF point when close focusing. However, I will be able to comment in more detail when we test the camera in full.

The Ricoh GR range has always been popular among street photographers, so the speed of the Pentax Ricoh GR will be an important aspect for many. The camera has a reasonable start-up time of 1sec, and a claimed 0.2sec AF speed, with 4fps continuous shooting and a maximum shutter speed of 1/4000sec. On paper, the specification should certainly put the Ricoh GR on a par with the competition in this rapidly growing market.



The GR has an extensive range of menu features

Sadly, there is no electronic viewfinder, although this helps to keep the price of the camera down. However, an optical external viewfinder, the GV-1, that matches the 28mm equivalent focal length, will be available for around £220.

BUILD AND HANDLING

Aesthetically, the Pentax Ricoh GR looks like a slightly larger version of the outgoing

GR IV. However, it still measures a mere 117x61x34.7mm and weighs only 215g. The small size and light weight are obvious the second you pick up the camera, and Pentax Ricoh proudly claims that the GR is the smallest, lightest (and most affordable) compact camera with an APS-C-sized sensor.

With all the buttons placed along the right-hand side of the camera, it is possible to control the GR with one hand while shooting. In fact, there is an excellent level of control. The general button layout is similar to that on the Ricoh GXR and GRD IV, with a familiar digital camera layout based around a central control dial. There is plenty of customisation, too, with three function buttons on the back for easy access to regularly used settings of your choice. In the past, we have loved the control system of Ricoh cameras and the GR looks set to follow suit, with a menu packed full of options and settings to truly make the camera perform the way you want it to.

Pentax Ricoh says it is committed to releasing regular firmware updates to the GR, and not just to resolve issues. Stephen Sanderson said, 'If we can make the camera better with further features, we will', which is a reassuring statement for potential purchasers.

COST

Most striking of all, though, is the price of the Pentax Ricoh GR. Due to go on sale in the middle of May, it will cost just £599, which is significantly less than the Nikon Coolpix A and Fujifilm X100S, both of which cost a little under £1,000. If the image quality lives up to the promise, I would expect the Pentax Ricoh GR to have a very big impact on the compact camera market. **AP**



AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- 18.3mm f/2.8 lens
- 3in, 1.23-million-dot LCD
- JPEG and DNG file saving
- SD, SDHC, SDXC memory cards
- Contrast Detection AF
- Dimensions 117x61x34.7mm
- Weight 215g (body only)



Accessories for the GR include a lens hood, 21mm equivalent wideangle adapter and GV-1 viewfinder

A week of photographic opportunity

PHOTO DIARY

Wednesday 1 May

EXHIBITION Diffusion: Cardiff International Festival of Photography, until 31 May at venues throughout the city. Tel: 029 20 34 1667. Visit www.diffusionfestival.org. **DON'T MISS** Bluebell Walk (11am-1.30pm), guided walk at Buckland Abbey, Garden and Estate, Yelverton, Devon PL20 6EY. Tel: 01822 853607. Visit www.nationaltrust.org.uk.

Thursday 2 May



EXHIBITION 2020Vision Street Gallery Exhibition, until 31 May at More London (between London Bridge and Tower Bridge on London's South Bank). Visit www.2020v.org. **DON'T MISS** Bluebell Walk (2pm-3pm) at Glendurgan Garden, Mawnan Smith, Cornwall TR11 5JZ. Tel: 01326 252 020. Visit www.nationaltrust.org.uk.

Friday 3 May

EXHIBITION Portraits by Richard Ansett, until 4 May at Tenderpixel Gallery, London WC2N 4HE. Tel: 0207 379 9464. Visit www.tenderpixel.com. **EXHIBITION** 2013 Sony World Photography Awards, until 12 May at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersethouse.org.uk.

Saturday 4 May

EXHIBITION Spring Photography Selection, until 11 May at Flowers Gallery, London E2 8DP. Tel: 0207 920 7777. Visit www.flowersgallery.com. **EXHIBITION** Britain from the Air, outdoor show featuring more than 100 aerial photos, until 20 May, at venues across Edinburgh. Visit www.britainfromtheair.com.

Sunday 5 May

EXHIBITION Deafening Echoes by Ian Paterson, until 8 May at Fotospace Gallery, Glenrothes Fife KY7 5NX. Visit www.fifefotospacegallery.org. **EXHIBITION** Flowers by Hiroyuki Arakawa and Lisa Creagh, until 1 June at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Monday 6 May

EXHIBITION Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 7 May **LATEST AP ON SALE**

EXHIBITION A Photographic exhibition of Dartmoor, until 31 May at The Church House, Newton Abbot, Devon TQ13 7TA. Tel: 01364 621 321. Visit www.nationaltrust.org.uk. **EXHIBITION** Claire Aho: Studio Works, until 21 July at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk.



FUJIFILM DEBUTS ITS FIRST XF TELEPHOTO

FUJIFILM has launched the first telephoto zoom lens for its X-series compact system cameras (CSCs).

Priced £599, the XF55-200mm f/3.5-4.8R LM OIS, for the Fujifilm X-Pro1 and X-E1, features image stabilisation claimed to enable the use of shutter speeds 4.5 stops slower than is otherwise possible.

The newcomer incorporates two linear motors for 'high-speed AF of 0.28secs', which should help when shooting video, a 1/3EV-step aperture ring and a focus ring.

The lens features two ED lens elements, one Super ED element, plus Fujinon HT-EBC coating to help prevent reflections

and control flare and ghosting.

To coincide with the launch, at the end of May, Fuji users will be able to update firmware for the X-Pro1 and X-E1, to speed up AF to '0.7secs' when used with the new lens.

'Thanks to a new algorithm, the firmware will be able to harness the full capability of the lens, enabling both cameras to search the contrast AF quickly throughout the range of focal lengths,' said the firm in a statement.

Additional lens firmware, to boost AF speed on other XF lenses, is due to be released in July.

Peter Jones upbeat about camera market

JESSOPS BOSS DISMISSES SMARTPHONE THREAT

JESSOPS boss Peter Jones has expressed confidence in the future of enthusiast-level cameras, stressing that this section of the market is not threatened by smartphones.

Jones, who brought the chain back to life at the end of March, said: 'The cameraphone will not replace a mid-range or high-end camera. At the end of the day, image is everything.'

The new CEO and chairman added: 'If you want that perfect picture you are not going to get it from your iPhone 5, and you won't get it from your iPhone 10, so I think there is always going to be a place for somebody who wants to take that perfect memory and perfect picture – there's always going to be a place for Jessops in the market.'

As we reported earlier this month, Jones plans to open up to 36 Jessops shops by the end of April – the first of which were relaunched over Easter (see News, AP 13 April).



'Image is everything,' says Jessops CEO and chairman Peter Jones

SNAP SHOTS

● A photographer who changed career after a serious illness forced him to give up his job as a chauffeur has won the South West Region Photographer of the Year award. Philip Bramhill picked up the accolade from the British Institute of Professional Photography. Bramhill, who is based in Tintagel, Cornwall, quit his driving job in 1999 and underwent surgery for a condition that puts pressure on the brain.

● Former Olympus CEO turned whistleblower Michael Woodford is helping a new body that has been set up to ease the path towards corporate whistleblowing in the UK. One of the tasks of the Independent Whistleblowing Commission will be to gauge the 'culture of silence' in British workplaces and identify ways to reverse the 'damaging perception' that to expose the truth whistleblowers must take 'huge personal risks'. Woodford, who was based in Japan, was sacked in 2011 after exposing an accounting scandal.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer.
@ipcmedia.com

SEARCH UNDERWAY FOR BEST LANDSCAPE

A TOP prize of £10,000 is on offer in the 2013 Landscape Photographer of the Year competition, which is open to both amateur and professional photographers.

Entrants can submit up to 25 photos to the annual contest, which accepts images of the UK only.

There are four categories: Classic View, Living the View, Your View and Urban View.

Organisers say they are expecting many pictures of snow scenes this year, owing to the harsh British winter.

'The UK's weather has rarely been out of the news so far this year and its impact on our landscapes provides a never-ending fund of exciting opportunities for photographers,' said a spokesman.

It costs £10 to enter a single image, £20 for up to seven, £25 for up to 15 and £30 for up to 25.

Awards founder Charlie Waite said: 'Photography is within and around us all, and the impulse and compulsion to photograph our remarkable landscape seems to grow ever stronger.'

'I am convinced that these individual moments of creativity help us in our everyday lives and we look forward to seeing some remarkable work, as indeed we have each year since the awards began in 2007.'



Last year, organisers promised to review their judging procedures after they were forced to disqualify the winning image.

Landscape Photographer of the Year 2012 winner David Byrne was stripped of his title after judges ruled he had used too much image manipulation.

Byrne said he had not read the rules, admitting that he digitally added clouds and 'cloned out small details' on a black & white image of Lindisfarne Castle in

Northumberland, which triumphed over thousands of other entries.

A competition spokesperson told AP that more time will be allowed for judging, so that additional checks can be made.

Organisers have also introduced an interim judging stage and say judges will have the option to request original raw files for any shortlisted images.

The closing date is 4 July 2013. For details visit www.take-a-view.co.uk.



SIGMA TO LAUNCH 18-35mm f/1.8 LENS

SIGMA has confirmed plans to launch an 18-35mm f/1.8 lens for DSLRs that feature an APS-C-sized imaging sensor.

The Sigma 18-35mm f/1.8 DC HSM is designed to deliver the 35mm viewing angle equivalent of a 27-52.5mm zoom.

The 17-elements-in-12-groups optic will include Special Low Dispersion glass and a Super Multi-Layer Coating to help reduce flare and ghosting.

Features also include a minimum focusing distance of 28cm, Hyper Sonic Motor, a brass bayonet mount and nine-blade diaphragm.

The lens slots into Sigma's Art range, one of three categories along with Contemporary and Sports, announced as part of a rebranding exercise last year. It can be used with Sigma's USB dock, which plugs into a computer to allow photographers to update lens firmware and adjust parameters such as focus using Sigma Optimization Pro software.

A price and launch date have yet to be announced.

YOUNGEST PHOTOGRAPHER OUTFOXES HIS RIVALS

AN 18-YEAR-OLD

photographer has eclipsed hundreds of others to become the youngest-ever winner of an international nature photography competition.

German photographer Hermann Hirsch beat thousands of entries to clinch the GDT Nature Photographer of the Year title with an image of a fox, entitled 'Evening Idyll'.

Hirsch said he captured the winning photo in the German city of Dortmund.

'Eight little foxes romped about near the entrance of their den, situated only two minutes from where I live,' he explained.

'Naturally, I spent several hours each day there to observe what was going on and to photograph...'

'One evening, when the little foxes played and scrapped right before my feet, the "big one" would only sit there and watch the summer sun go down... an idyllic scene in the centre of the Ruhr region.'

Organisers say Hirsch is the youngest winner in the competition's history.

Run by the Society of German Nature Photographers, this year's contest attracted 3,577 images from its members across nine countries.

To view the winning photos, visit www.gdtfoto.de.



Hirsch's photo beat more than 3,500 entries to the title

AP THIS WEEK IN... 1932

Eighty-one years ago this week, just as today, manufacturers were hungry for attention-seeking headlines. Whereas in 2013 we may be extolling the virtues of the latest compact system camera, in 1932 the subject was the Mentor Miniature, which accepted 3x4cm spool film. AP's *In the Shop Window* column noted: 'Described by its makers as the "world's smallest and lightest camera", it weighs only 14oz when loaded, and its body takes up no more room than 1x2x4 inches, plus the slight projection of the lens and shutter mount... Whether it is the smallest instrument or not, it is a fine little camera capable of doing high-class work.'



SNAP SHOTS

● A workshop on photographing killer whales is due to take place in Iceland from 22-26 January 2014. Photographers are also promised the chance to photograph Iceland's stunning landscape during the four-night break, which costs £1,399 per person, including flights and accommodation. For details of the Orcas of Iceland workshop, visit www.tatraphotographyworkshop.com or call 0161 408 8988.

● New DSLR bags designed for the outdoors have been released by Swedish camera bag maker Thule. There are six models in the range, including a backpack and messenger-style bag. Prices range from £30.99-£210.99. For details visit www.thule.com.

● Images plucked from the archives of Lee Miller (see *News*, AP 27 April) will go on sale in a four-day print-room sale. The photos, many hand-printed, will be available in both gelatin silver and digital formats. The sale takes place on the weekends of 11-12 May and 18-19 May at The Friends Meeting House, Ship Street, Brighton, East Sussex BN1 1AF.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur.photographer@ipcmedia.com



UNSEEN WARTIME IMAGES EXPOSED

NEVER-before-seen photographs of US forces in Britain during the Second World War have been unveiled to the public for the first time.

The portraits were plucked from a collection of more than 15,000 images of the United States Army Air Forces, recently acquired by the IWM [Imperial War Museum] Duxford.

The exhibition coincides with the 70th anniversary of the arrival of US forces at the Cambridgeshire fighter station.

Somewhere in England: Portraits of the Americans in Britain 1942-1945 will run until 31 December.

The museum adds: 'Some of the images have not been seen in public before. They show the range and diversity of the roles undertaken by the men of the United States Army Air Forces and the women of the Women's Army Corps and the Red Cross - it wasn't just pilots and ground crew that kept the aircraft flying. We tell the individual stories of these men and women, their wartime experiences... and how their own personal war ended.'

'The photographs also capture rare off-duty moments and show how the American airmen became part of the community in which they were based.'

TOP ENVIRONMENTAL PHOTOGRAPHER NAMED

A PORTRAIT shot in a sandstorm has scooped the 2013 Environmental Photographer of the Year award for Italian Michele Palazzi.

The photographer won the 2013 title - and a £5,000 cash prize - for his image entitled 'Gone with the Dust #02', which shows a boy and his sister in the Gobi Desert in Mongolia (right).

Palazzi, from Rome, was presented with his award at the Royal Geographical Society in London, where an exhibition of the best images are on show until 3 May.

The Young Photographer of the Year prize went to 17-year-old Eleanor Bennett from Stockport, Greater Manchester.



The contest pulled in around 3,000 entries, which organisers say were judged on impact, composition, originality and technical ability.

It was organised by the Chartered Institution of Water and Environmental Management.

CLUBNEWS

Club news from around the country

BACUP CAMERA CLUB

The Lancashire club, which recently held a one-day exhibition of competition winners, says its membership is open to anyone over 16. The club welcomes new members regardless of experience or the level of camera used. For details visit www.bacupcameraclub.org.uk.

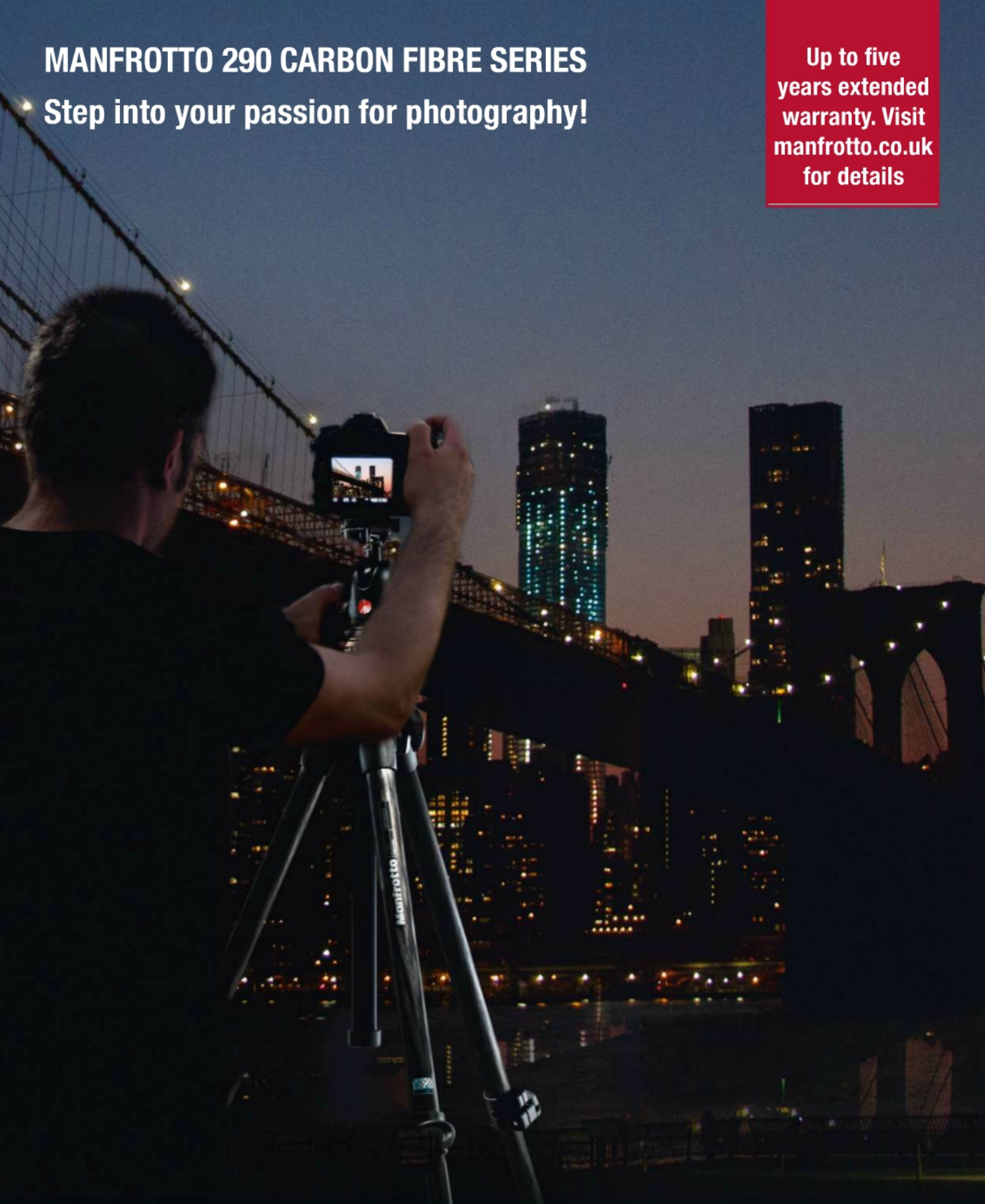
KNARESBOROUGH CAMERA CLUB

The North Yorkshire-based club's Hazel Shaw clinched a historic double, taking both the print and projected categories in the 2013 competition, reports the *Harrogate News*. Although the club's indoor schedule is taking a break until September, outdoor events are planned over the summer with a view to enhancing photography skills. Visit knareboroughcameraclub.blogspot.co.uk.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



X-Ray Art Photography

By Werner Schuster and René Harather
Hirmer, £29.95, hardback, 108 pages,
ISBN 978-3-7774-8081-7

ALTHOUGH still a relatively niche practice, X-ray photography has had its share of devotees since the late 19th century. Photography in general could well be described as a fusion of art and science, and the X-ray work by Werner Schuster in this book really brings that combination to the fore. The inner structures of animals, human body parts and even inanimate objects are laid bare in this singular portfolio of images. Sometimes the X-rays form a smaller part of a larger image, digitally juxtaposed with solid objects to create a chilling, almost deathly effect.

René Harather has done a formidable amount of work for the book, assembling an exhaustive history of X-ray photography practitioners past and present. The result is a great read.



www.guidetofilmphotography.com

FILM purists should love this firmly traditionalist site by photographer Andrew Ortwein, which features tips and advice for just about every aspect of taking images on film. This is a worthy resource for film photographers, with a wealth of strong advice to sift through, including helpful instructional videos made by Ortwein himself. Every month a spotlight feature is devoted to a single film photographer, which does help break up the site's plain design. This is clearly one for film lovers only.



WEBSITE

EXHIBITION



© EMIL GILLESPIE

The Space Between

Until 19 May. V&A Museum of Childhood, Cambridge Heath Road, London E2 9PA. Tel: 0208 983 5200. Website: www.museumofchildhood.org.uk. Open daily 10am-5.45pm. Admission free

PHOTOGRAPHERS Tanya Clarke, Peter Gates, Emer Gillespie and Jacqueline McCullough comprise 'The Lyrical & The Ordinary', a group who use different approaches to photography to explore domestic themes and family environments. This makes V&A's Museum of Childhood quite the appropriate location for their first exhibition, in which four similar but different approaches result in four great series.

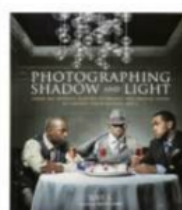
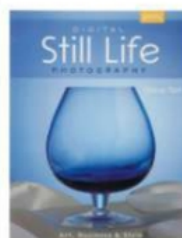
A particular standout comes from Gillespie, whose vivid, colourful images taken with her daughter explore a vibrant relationship through play and creative expression (see above). A free exhibition of upcoming new talent is always a welcome sight, and there's no excuse not to check this one out if you're in London and want to see some great photography that explores new and traditional notions of what family means.

CONDENSED READING

A round-up of the latest photography books on the market



● **PHOTOGRAPHIC DIGITAL PRINTING** by David Taylor, £14.99
Printing your own photographs can seem like an impenetrably daunting task to the uninitiated, so the jargon-busting approach David Taylor takes for this book is most welcome. There are detailed technical tips on every aspect of the process, and a round-up in the final chapter of what you can do with your photos post-printer is most welcome. ● **DIGITAL STILL LIFE PHOTOGRAPHY** by Steve Sint, £19.99 Making a living from a still-life photography business is a career choice that demands commitment, dedication and consistent hard graft. If you're considering venturing down this path, Steve Sint's guide may be of some use. Sint's personable writing style makes the book a little more accessible than some of the drier guides on the market, and his images lend credence to his words of wisdom.



● **PHOTOGRAPHING SHADOW AND LIGHT** by Joey L, £19.99 Driven young photographer Joey Lawrence defines his style as 'cinematic portrait photography', and shares the tips and tricks he's learned on his self-taught journey in this book. Lawrence's lack of formal training means he has developed his own individual approach to photography, and he explains all his techniques down to the smallest details. If you're searching for a fresh perspective, this is worth a look.

Modernism London Style: The Art Deco Heritage

By Niels Lehmann
Hirmer, £39.95, hardback, 216 pages,
ISBN 978-3-7774-8031-2

THE CITY of London wears its diverse heritage on its sleeve, and this is especially prevalent in its wide-ranging variety of architecture. Niels Lehmann has roamed the capital to capture images of modern buildings that owe a debt to the Art Deco style of design (as popular with the public as it is disdained by architects, according to Adam Caruso's introduction).

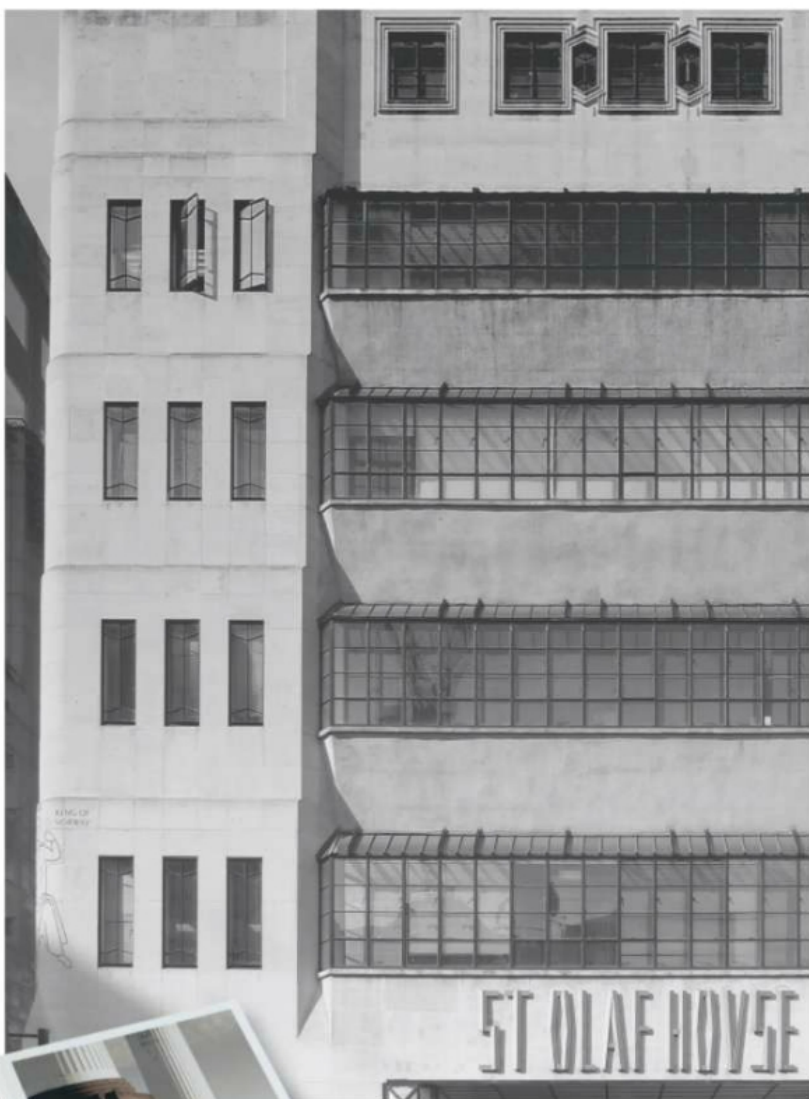
Lehmann's photography allows even a novice in architecture to quickly learn to recognise the curves that signify an Art Deco building, and the ever-photogenic city of London serves up some good shots. It is questionable whether the constant monochrome adds anything to the photography – an injection of colour might have made for a more visually appealing book. This should appeal to architecture buffs.



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Letters

Share your views and opinions with fellow AP readers every week



© ALAN BRAMBLE

VIEW FROM A BRIDGE

Your poll in AP 30 March, asking readers if they thought 'bridge cameras are worthy machines for good photography', got a positive vote from me. Personally, 'good photography' is all about capturing the moment and for me, the ability of the bridge camera – given its inherent versatility – to make it possible to easily take advantage of photographic opportunities when they arise, more than offsets any potential technical disadvantages it may have in comparison with a full-frame DSLR.

I doubt, for instance, if Don McCullin or Larry Burrows ever worried that much about resolution and detail capture, and I wasn't too fussed about this when a sparrowhawk (see above) recently settled on my garden fence to devour its morning kill. My Fujifilm FinePix HS20 was readily to hand and its powerful zoom enabled me to capture the scene through my kitchen window, while my Sony Alpha 380 was securely tucked away upstairs with no lens attached.

The technical gap between bridge and full frame is undoubtedly diminishing and I have now swapped the HS20 bridge and Alpha 380 DSLR for Sony's new Cyber-shot DSC-HX300. I have to say that now, for everyday use and with limited funds, there's no alternative to a good bridge camera like my latest acquisition. Roll on 75x zoom!

Alan Bramble, County Durham

NOT SO SECRET SQUIRRELS

To follow up on your article about photographing red squirrels (AP 16 March), I can guarantee that you will see them on the Isle of Wight, because of one simple fact – there are no grey squirrels on the island! There are only reds, and they can be seen in many accessible locations (ask the locals where). Plus, it's a very nice place to visit – bring the kids!

Mike Diebelius, Isle of Wight

Is that an invite to stay, Mike? – Debbi Allen, deputy editor

OLD CRAFTS LIVE ON

I read Andrew Sanderson's article on large-format photography with much interest (AP 30 March), because during my early years under the expert eye of an elderly gentleman, I used a 10x8 Thornton-Pickard equipped with RR lens and roller-blind shutter. He also showed me how to develop plates in a pyro-metol formula.

I then changed to a quarter-plate

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

TAKING A LARGER VIEW

I very much appreciated Andrew Sanderson's guide to large-format photography (AP 30 March). I thought I understood the theory and, judging from your guide, I wasn't that far off. Even if I never use a large-format camera myself, I like knowing how to use it.

When I was on holiday in Malta, I saw a photographer take a Mamiya RB67 up a couple of flights of narrow stairs in a café. I thought that was dedication until I went to a natural feature called the Azure Window, which is a rock arch at one end of the Maltese island of Gozo. I'd had to take things carefully to get down to a bay at sea level and I'd decided not to risk the narrow rocky path to a cave, as I didn't want to risk damaging my APS-C-format DSLR. I looked at the cave and saw a chap with a bellows camera (5x4in, perhaps) on a tripod at the cave mouth. I still didn't go any further towards the cave, but I did admire his bravery.

Ian Brothwell, Nottinghamshire

A GRAPHIC REBUTTAL

I would like to comment on Ian Shore's criticism that modern digital photographers are basically 'graphic designers' (Backchat, AP 9 March). A graphic designer creates an image (such as a logo) from a blank canvas using drawing skills, imagination and typographic skills. A photographer uses a camera to record an image, which is processed and edited, no matter what medium is chosen. In fact, an image is edited the moment you load your camera with film (Fujifilm giving stronger blues and greens, for example). Unless you have never cropped a neg, dodged and burned a print, used a grad filter, a soft focus filter, a polariser or even a UV or skylight filter,

then you are, strictly speaking, guilty of editing the 'observed scene'.

Before criticising the digital user, I would ask, did our ancestors walk around with a sepia tone, constantly covered in grain? Or did they just walk around in black & white? Was that plastic bag permanently glued to the floor of your otherwise amazing landscape? I hear you all shout 'just walk over and pick it up', but what about the plastic bag on the top of a 300-year-old oak tree? Is it strictly part of the tree? If not, then you can climb up the tree while I load Photoshop. I wouldn't call somebody a cheat for using a grad filter on their lens. Don't label me a cheat for using a Grad tool in Photoshop.

Christian Wilkinson, West Yorkshire

*IN A CHOICE OF COMPACT LASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com.

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

What The Duck



Sanderson, developing my plates in Unitol, which was very popular then. During the 1950s, wedding and social photographers used Newman & Guardia, Adams or Thornton-Pickard quarter-plate single SLRs, so I didn't feel out of place working under a black cloth.

It is heartening to see such techniques still featured in *Amateur Photographer*.
Harry Kitchen, Cornwall

NO MORE MISSING CATS

I have bought a Fujifilm FinePix F770 compact camera to keep in my pocket when I can't be bothered to lug around my Sony Alpha kit. I bought it on the basis of image quality reviews and am very happy with it. Of course, I knew there would be features I did not need – but the reviews did not mention the *cat-detection* mode! Since the camera also has GPS, if I set both modes, will it go out at night and call my cat in?

C Derricott, Powys

I'll try it out tonight instead of the usual tin of cat food – *Debbi Allen, deputy editor*

THE JOY OF OLD PHOTOGRAPHS

I was interested to read Mike Rignall's letter in AP 23 March, which extolled the advantages modern digital technology. It is indeed wonderful, convenient and has

rejuvenated popular photography.

In contrast to Mr Rignall's problems locating early family photographs, I recently started archiving my sister's photographs dating from around 1900 – there are more than 200 images. In all, we have well over 1,000 images in our wider family, most of them captured on film, although my children use digital cameras exclusively.

I have enjoyed the tactile experience of handling formally posed, mounted photographs from Edwardian studios, medium-format negatives and photographs (120 and 220), some medium-format colour slides and, of course, the usual 6x4in prints. Much of the archive is a treasure trove of insights into a bygone time in rural Scotland from before the First World War and includes many sons who left for the trenches and never returned.

Regarding the digital age, as with all aspects of life there are two sides to every story. After many years in IT, I can recall many episodes of lost data, corrupted information, hardware failures, constant upgrades of hardware, firmware. So for the digital user (not me), constant change is the norm.

The joy of looking through old boxes and albums of photographs certainly, for me, beats gazing at a computer screen. Until an image is printed, it doesn't exist.

Ron McIlhenny, via email

MATCH KIT

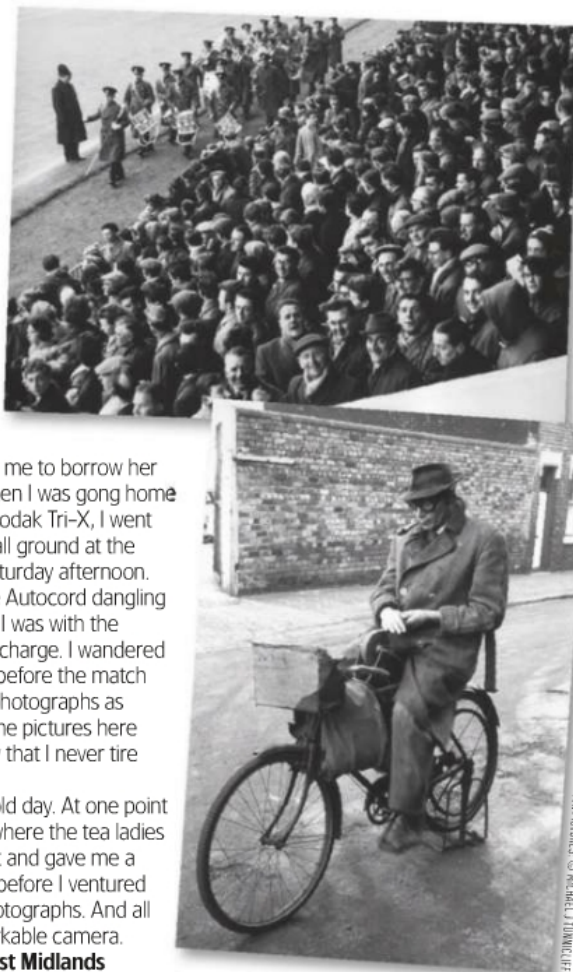
I greatly enjoyed the *Icons of photography* article about the Minolta Autocord in AP 30 March, not just because I have always admired the quality of these cameras, but also because on one occasion having an Autocord string around my neck did me a great favour.

In March 1965, I was studying photography at Wednesbury School of Photography in the West Midlands. One of my fellow students allowed me to borrow her Autocord one weekend when I was going home to Stoke. Loaded up with Kodak Tri-X, I went along to Stoke City's football ground at the Victoria Stadium on the Saturday afternoon.

A gatekeeper, seeing the Autocord dangling around my neck, assumed I was with the press and let me in free of charge. I wandered freely around the stadium before the match started and began taking photographs as the stand filled with fans. The pictures here are a piece of social history that I never tire of looking at.

I recall it was a bitterly cold day. At one point I found myself in the café where the tea ladies took pity on a poor student and gave me a cup of tea to warm me up before I ventured out to take some more photographs. And all of this thanks to one remarkable camera.

Michael J Tunnicliffe, West Midlands



BACK CHAT

AP reader Mick Bidewell is horrified to discover a rifle scope among Nikon's many products

THERE are many photographs shot on a Nikon camera that have been awarded a trophy, but now it transpires that the company supplies rifle scopes to trophy hunters seeking to hunt and kill wild animals. It's a decision of astonishing insensitivity that has rightly outraged photographers – not just Nikon users – who adore shooting wildlife images. And Nikon's description of hunters as 'outdoor enthusiasts' and its support of legal hunting only adds fuel to the fire.

Grisly images of dead elephants and rhino killed for their tusks and horns are published all too frequently in the press. The sanctity of innocent animals' lives is ignored by poachers and hunters intent only on large wads of cash or the appalling self-esteem of having 'bagged' what was once a fine animal. And this in preference to the protection of precious and endangered species! So Nikon's foray into equipment that can help hunters track and slaughter wild animals – of whatever description – is inarguably a poor one.

Given the company's promotion of wildlife photography, its decision to supply rifle scopes that make hunters' grim exploits easier is akin to cake manufacturers promoting slimming products – only without the ironic humour of the latter. Many years ago, while attempting to shoot images of birds in the Lake District, I encountered some young tearaways blasting away with air rifles at any poor creature unfortunate enough to be in the area. This included birds, frogs and even a terrified baby rabbit whose squeals I can still hear to this day. Sickening doesn't begin to describe it. The contrast between my shooting with a camera and those scumbags shooting to kill was stark and extremely upsetting in that I was literally moved to tears.

I'm no great shakes as a wildlife photographer, but as a photographic subject it's totally absorbing – especially when we see it in its finest form via the work of people like Steve Bloom and Frans Lanting. So where does that leave a company like Nikon that appears to support both the preservation and destruction of wildlife? It has to be one or the other, surely! Photography helps to protect and support animal welfare. And as a company renowned for photographic products, Nikon – which boasts that it values 'feedback from customers and the public' – may just get more than its share, mainly of the negative variety, due to this supreme example of appalling double standards!

In reference to its Monarch African rifle scope, Nikon claims it is suitable for those seeking their 'dangerous game adventure'. Apart from being a sickening description of a pastime that many – not just photographers – abhor, it might just be the case that Nikon, with its large wildlife-photographer clientele, may be playing a very dangerous game itself.



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PHOTO INSIGHT

Daniel Duart talks us through his unique take on street photography and how it led to the production of his fascinating project 'Cities from a Taxi: Tourism 3.0'



DANIEL DUART

Following a degree in English language and a masters in translation, Daniel Duart moved to Russia in 1996 to learn the language and work as a translator. It was there that he developed an interest in documentary photography while taking photographs around the city. After pursuing a career in freelance photography, Duart began working as a photojournalist for local newspapers and European agencies. Since 2011 he has been working in the field of fashion photography.

To see more of his images, visit www.danielduart.com.

SOMETIMES, the most interesting creative projects are born from the necessity to understand an event or a place. When I want to get a handle on an environment I'm unfamiliar with, I'll do it in the only way I know how – through the lens of my camera.

The image you see here [which is a finalist in the Professional Travel category of the 2013 World Photography Organisation Awards] is taken from a series of images called 'Cities from a Taxi: Tourism 3.0'. The project had its genesis during a summer holiday in New York with my girlfriend. I knew I was going to be there for a month and, as I hadn't been there before, I realised I should attempt to document something about the place through my photography.

I had an inkling that street photography might help me understand something about the culture and people, so I took to the streets with my Nikon D3S and kept my eyes open to everything. I tried to be aware of every detail and capture it all through my lens. However, I soon realised I was falling into the trap of assuming that I would be able to produce 'cool' pictures simply because I was taking them in New York. I also found that, as is to be expected, people aren't necessarily fond of having their pictures taken by a stranger on the streets of this city. After being told off once or twice, I decided to put my camera aside for a couple of days and just enjoy the city as a tourist.

During that small break from photography, I felt deflated and realised that I needed to rethink my strategy. I sat down with my girlfriend and we engaged in a lengthy brainstorming session. She helped me realise that I needed to introduce

some restrictions into what I was doing. Wandering aimlessly around wasn't going to give me what I wanted – I needed some parameters to work within.

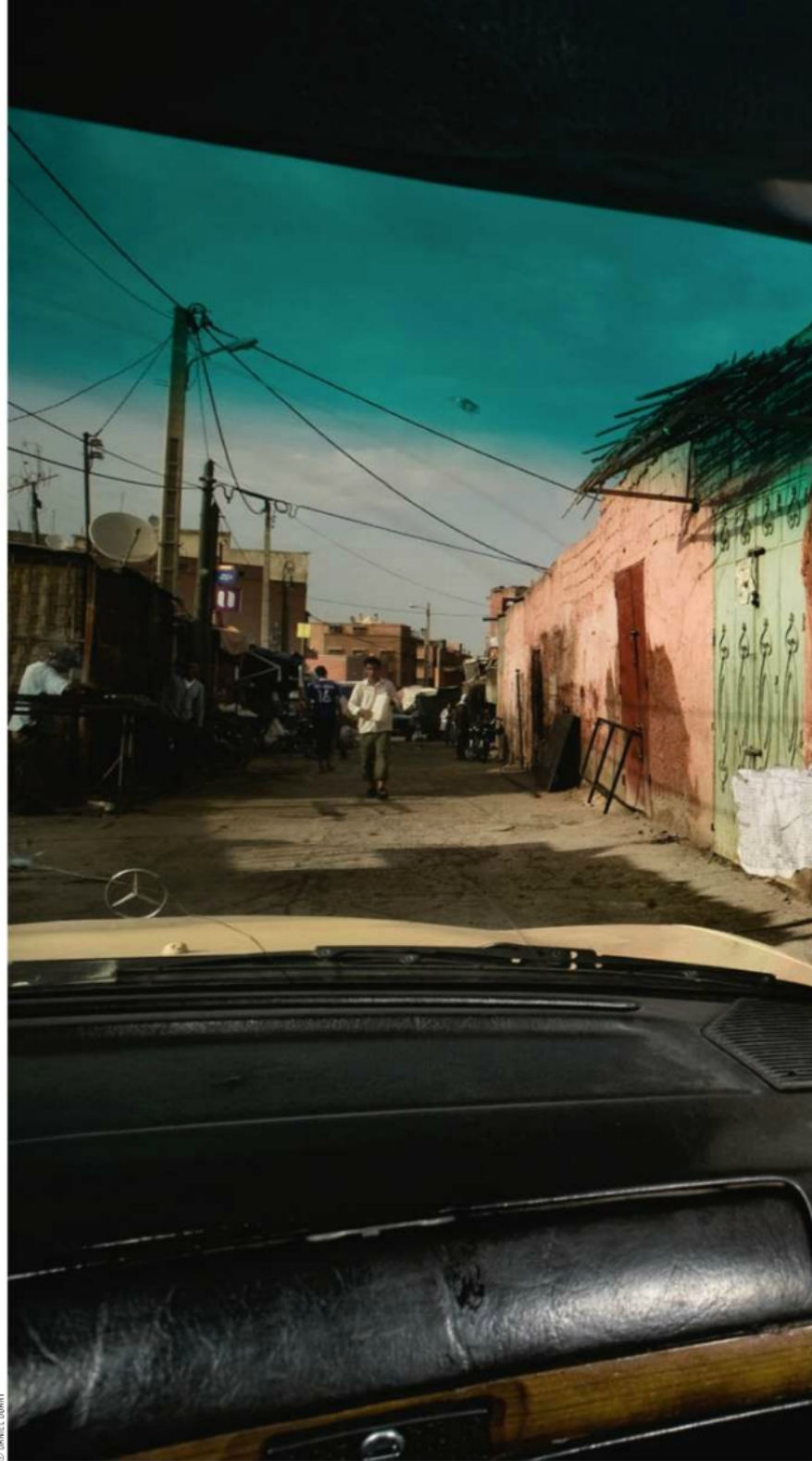
When you look at photographs taken in any major city you'll see there are certain subjects that crop up again and again. For example, images of London often feature red buses or telephone boxes. Images of New York seem to feature one object more than any other: yellow taxis. I decided to use this common theme with a unique spin. I essentially turned the idea inside out by putting myself within the taxi (with my girlfriend assisting on flashgun duties) and allowing the vehicle's travels to dictate the scenes that I photographed.

Shooting from a taxi solved one of the central issues I had in that it was a good way to remain relatively covert when taking a

person's photograph. The only problem that remained was the astronomical taxi fair at the end of it. However, I figured it was worth spending two or three hours in a taxi to get the images I wanted.

Once the trip had been completed and I began to pore through the results, it occurred to me that I had stumbled on something that could potentially form a much larger project. So after New York, I decided to travel to one city on each continent and continue producing images. Shooting from the inside of taxis meant that I was able to explore the differences between the various cultures and cities, and sometimes even the insides of the taxis themselves.

As I was producing the project I began to realise that there must be a whole group of people – businessmen, for example – who



© DANIEL DUART



‘I took this image using a 20mm lens because I wanted to ensure that I included the interior of the taxi as well as the outside world’

must live like this. They go from city to city and meeting to meeting, having little or no time to actually explore the environment they find themselves rushing through. It must be a strange and hectic lifestyle.

This picture, taken in Marrakesh, Morocco, has led some individuals to make an observation that initially took me by surprise. I took this in October 2012, which just happened to be the same time that the Pakistani schoolgirl and education activist Malala Yousafzai survived an assassination attempt by the Taliban. As soon as people saw the image, they

began drawing parallels between the picture and the event. That really wasn't in my mind when I took the photograph. What struck me about the scene was the juxtaposition between the western-style school uniform and the fact that the girl was walking through a Muslim neighbourhood. It was an instinctive shot. When you're moving at 30–40kph, you really don't have time to think.

I took this image using a 20mm lens because I wanted to ensure that I included the interior of the taxi as well as the outside world. As the lens was a fixed focal length, it

meant that I didn't need to concern myself with zooming in and out. I had the frame and I stuck to it. The D3S was a godsend in that it's a very light and portable piece of kit. It meant that I could shoot quickly and efficiently. As I don't know what I'm going to see on my journey, it's crucial that my set-up is as trouble-free as possible so as soon as an interesting scene presents itself I can fire the shutter.

I think the fact that the girl is making eye contact with the camera lens is a critical factor in this being a successful picture. As the girl is looking into the lens, she is meeting the gaze of the viewer. That eye contact creates a nuance and transports the viewer into the scene. The viewer becomes the person who is sitting in the taxi looking at the outside world through glass. **AP**

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DARKENING A SKY



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After

Martin Evening's

Retoucher's Guide

Martin Evening explains how to balance the exposure in a landscape image using Camera Raw

WITH landscape photography, it can often be tricky to capture a scene where you need to balance the exposure required for the ground with that for the sky. When our eyes see a scene like the one shown here, they naturally adjust as we look from the ground up to the clouds in the sky and we don't really perceive the difference in relative luminance that actually exists.

One way to photograph a scene like this is to place a graduated filter over the lens to darken the sky at the time of capture. In this example, I used a neutral grad filter, but it wasn't strong enough to balance the sky exposure with the ground. However, there was still enough information

captured in the raw image so I could refine the exposure balance using Camera Raw.

The following steps show a number of tricks that can be used to do this. The Highlights slider can be fairly effective at revealing highlight detail. The HSL sliders can be adjusted to selectively darken specific colours, such as the blues in the sky. You can use the graduated filter to apply a post-processing grad effect.



Before

Finally, there is the Tone Curve, which can be used to selectively darken and apply a targeted contrast adjustment. The steps on the opposite page show how I balanced all these.



1 Here you can see the raw image as it looked with zeroed settings. This photograph was shot using a Hasselblad H4D. When photographing with a medium-format camera such as this, I find getting the exposure correct is critical so I don't blow out the highlights. This image required no further exposure compensation, but I did need to use the Camera Raw controls to recover the highlight detail.



2 In this step, I adjusted the Shadows slider to lighten the dark to midtone areas. I applied a +68 setting to lift the shadow regions, especially in areas like the lower left corner.



3 With the latest Process 2012, the Highlights slider can be used to recover highlight detail and darken the midtone to highlight areas. In this step, I set the Highlights slider to -100, which produced a pronounced darkening in the sky.



4 Although a strong negative Highlights adjustment can be quite effective on a photograph like this, I decided to ease off on this setting and, instead, applied a more moderate -50 Highlights adjustment.



5 Over in the HSL panel, I selected the Luminance tab and clicked to select the Targeted Adjustment tool. I then clicked on the preview in the sky area and dragged downwards to darken the targeted blue colours. I applied a -100 Blues adjustment.



6 The -100 Blues setting was too extreme and made the blue sky look unnaturally dark, so I clicked again (with the Targeted Adjustment tool active) and this time dragged upwards to set this to -50.



7 I then selected the Gradient Filter tool and, using the settings shown here, selected a darkening Exposure combined with a negative Saturation setting and applied this to darken the top third of the image, but without increasing the saturation.



8 I then went to the Tone Curve panel and applied a positive Highlights adjustment. I also edited the Highlights zone slider, dragging this all the way over to the right. This had the effect of concentrating the Highlights adjustment to the brightest regions only.



9 Here is the final version, in which I carried out further refinements. I selected the Adjustment brush and selectively applied a positive Shadows setting to the distant hills and fields. I also added a darkening post-crop vignette, while in the Basic panel I applied a positive Clarity adjustment.

Life in monochrome



This image: Van den Berg firmly believes that monochrome can help draw out the hidden character of a subject

Far right: A tree-living red colobus monkey

ALL IMAGES © HENRIK VAN DEN BERG

Wildlife photographer **Heinrich van den Berg** discusses his recent ventures into black & white photography and what unique qualities the medium can bring to his work. He talks to **Oliver Atwell**



IT IS often said that the central virtue of monochrome photography lies in the fact that it is able to reduce a subject down to its most basic graphic elements. When colour is removed, the viewer is able to concentrate on the textures, patterns and shapes that make up the form. Take the German avant-garde photographer Ilse Bing, for example. Her extraordinarily composed images of architecture displayed the various ways that tonal range and structure can work together to bring out the expressive qualities of a subject. But how does this way of thinking apply when a photographer wishes to capture something that exists in the natural world, particularly when that same photographer has become known for their vivid and intensely hued images of wildlife?

For many years, South African wildlife photographer Heinrich van den Berg had worked only in the medium of colour as he felt that black & white was the reserve of images of landscapes and people.

'I always felt that black & white images of animals just didn't work as well as black & white images of other subjects,' says van den Berg. 'For example, a person's portrait in black & white shows more of the personality or character than a colour photograph would show. You can look much deeper into the person's eyes. It is as if subtracting colour from a portrait generates a void in the viewer's mind that he or she is then able to fill with emotion when looking at the photograph. Sometimes the colour blocks out emotion because it creates an image that is too realistic.'

It took many years for van den Berg to realise the potential of a union between wildlife photography and monochrome imagery. As he developed not only as a photographer but also as a lover of wildlife, the connection





↗ between the artist and the animal subjects he was photographing became more empathetic. This fresh way of thinking led to his new book, *Shades of Nature* (published through his own publishing house HPH Publishing), a body of work that finds him working exclusively in monochrome.

'I slowly began to realise that I could photograph an animal in the same personal way that I could a human being,' says van den Berg. 'That connection between the photographer and the animal, and the viewer and the animal, is very important for the image to work. There has to be an emotional hook with which the viewer can get a grip on the image, be it eye contact, drama or texture.'

Shades of Nature is the sister publication to van den Berg's previous book, *Art of Nature*. It is also the second in a trilogy, the final volume of which will be released next year. With *Art of Nature*, van den Berg divided the book into the visual elements of art, namely colour, texture, tone, line and space. However, with *Shades of Nature*, he has divided the book into the elements of psychology, specifically perception, attention, relationship, personality, motivation, emotion and cognition. In van den Berg's opinion, black & white photography ventures past the realm of the visual and is observed by something deeper.

LIGHT AND TEXTURE

Working in black & white requires van den Berg to adjust his approach to his work – the rules of lighting and composition require

a different way of thinking. For him, the right texture and light (both natural and artificial) are critical for capturing a successful monochrome image.

'When working in black & white, normal front lighting generally won't work as it flattens the image and robs it of contrast and texture,' says van den Berg. 'Using side-lighting gives back some of that texture and creates depth through the contrast of light and shadow. Working in black & white means you can also shoot in harsh light – something that you are unable to do when working in colour as the light can wash out the tones.'

Of course, some subjects will work better in black & white than others. This is particularly true when faced with subjects that have strong fur patterns or textured skin. 'A subject such as a zebra or leopard will work incredibly well in black & white due to the vivid patterns on their fur,' says van den Berg. 'The light isn't quite as important with these subjects as there is already a strong tonal range in the fur.'

'However, when shooting hippos, rhinos, elephants and reptiles, the lighting is much more important. You have to use side-lighting as their skin is, generally, a single tone. The interest lies in the texture. With side-lighting you can reveal the ridges and textures, as the light is creating depth.'

Working in Africa, van den Berg has ample light to work with. But sometimes the light will require an extra push, particularly with those images shot in low light.

'I like to create side-light by using handheld flash,' says van den Berg. 'I'll use

Above: Van den Berg's use of monochrome emphasises the strong textures and tonal range of the subject and environment

Above right: Despite having years of experience with wet darkroom processes, van den Berg chooses to shoot in digital and convert to monochrome post-capture

Quantum Qflash kits (T3d and X4d), as well as Canon Speedlite 580EX flashes. Artificial light will often help when there isn't enough natural light on the subject or the light isn't successfully drawing out the textures. There are also occasions when I'll shoot at night and, of course, I'll need to light the scene myself. My image of the meerkats [see below right] is a good example of this.'

CONVERTING TO MONOCHROME

While these days van den Berg shoots using digital equipment, it wasn't always this way. Many years ago he was the photographer for *National Parks Magazine* in South Africa, and it was here that he gained ample experience in working with film and darkroom practices. However, he found that shooting with black & white film wasn't always a pleasant experience.

'I've never had any training in black & white photography,' he explains. 'I've previously spent many lonely hours in a darkroom, but images emerging from that room never escaped the darkness. They were pathetically amateurish. A few years ago I photographed my brother's wedding in black & white and, as a result of my inadequate skills in the darkroom, I decided to send the films to a photo lab. Unfortunately, the lab used the wrong chemicals and everything came out blank. Suffice to say, my brother and sister were very unhappy with me. It was then that I developed an aversion to black & white photography.'

'I know that most purist black & white photographers swear by silver nitrate, but because of my history with the stuff I tend to swear at silver nitrate,' he adds. 'I want to keep those dark, lonely hours tucked away in the past.'

However, once digital technology began

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FLASH UNITS

Quantum Qflash T3d and X4d, Canon Speedlite 580EX flash



to take off, van den Berg decided to venture back into the world of monochrome, this time in a nice, cosy bright office instead of a darkroom. 'I realised that I didn't need to go through the pain caused by film,' he recalls. 'But learning how to successfully convert a colour image to black & white in post-production is more difficult than it sounds. I tried different kinds of quick-fix computer programs, but none of them satisfied me. Eventually, they all withered away in my hyperspace rubbish bin.'

In the end, van den Berg found the best way to convert an image is to first convert it in Photoshop to LAB and CMYK, and then copy each of the channels to a different layer. It is then easy to see which work best. While it may not be the most obvious way to do it, it's the method that he maintains works best for him.

SHOOTING WILDLIFE

Van den Berg began exploring the world of photography at a young age. His parents were avid photographers and they spent every holiday in national parks in Southern Africa. After school he studied civil engineering, but only worked at it for two years.

'There came a point when I decided to follow my real passion – photography,' he says. 'I worked at the *National Parks Magazine* in South Africa where I learned all the skills associated with photography and publishing. I eventually decided to

start publishing books using my own photographs.'

By taking the creative process further, van den Berg found that the joy of photography didn't end when the shutter was pressed. In his opinion, Ansel Adams would have been nowhere had he not developed his own prints. So with that in mind, the wildlife photographer set up his own publishing company, which he named HPH Publishing. Through this company, van den Berg has published more than 20 coffee-table books on wildlife photography in the past ten years.

While van den Berg could easily venture into the realms of other genres of photography, his passion lies squarely with the natural world. Through the influence of photographers such as Jim Brandenburg and Frans Lanting, he has developed a very real emotional connection his work.

'I don't know when, or for what reason, but in the past few years wildlife and nature have had a real emotional impact on me,' he says. 'Perhaps it's emotional maturity. Maybe it is the close encounter I had with a hippo that tried to kill me by capsizing my canoe, or my traumatic experience surviving cerebral malaria. Perhaps it's even the look in the eye of a newborn springbok, or the feeling I had when a mountain gorilla in the forests of Rwanda looked me right in the eye at two metres. Regardless, something has changed. Nature has crossed my line. It is now part of who I am.' **AP**



THE MEERKATS

APART from the challenge of capturing a successful image, van den Berg's experience with meerkats actually presented a further issue for the wildlife photographer.

'I photographed the meerkats for the television show *Meerkat Manor* on the Discovery Channel,' he says. 'Although the meerkats were very cute, they ended up leaving a very bad impression on me. I actually picked up tick-bite fever from one of them. While I was on location shooting, one of the meerkats climbed onto my head to look out for birds of prey, their natural predators. During that time, a tick climbed down from the meerkat, onto my nose and bit me. This gave me a horrendous fever. It took a long time to recover. It was a terrible time that I'll never, ever forget.'

To see more of van den Berg's work, visit www.heinrichvandenbergh.com. *Shades of Nature* is priced at £37

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Round four
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£30,000 IN PRIZES TO BE WON

Round 4 of this year's Amateur Photographer of the Year competition, sponsored by Panasonic, is **Interior Architecture** (inside man-made structures). We're all familiar with images of classic and modern architecture. Walk through any city or town and you'll soon see why photographers are attracted to the exteriors of these brilliant man-made structures. But what about inside? For this round, we want you to train your lens on the most interesting interiors you can discover. Turn to [page 29](#) for some advice and ideas on what to look out for.

We have thousands of pounds' worth of fantastic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2013**. The closing date for round 4 is **31 May 2013**. First prize is a Panasonic Lumix DMC-G5 with Lumix G Vario 14-42mm



f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses worth a total of £1,347.98. Second prize is a Panasonic Lumix DMC-LX7 worth £469.99. Third prize is a Panasonic Lumix DMC-XS1 worth £119.99. That's a prize package worth £1,937.96! The top 30 photographs will be published in our 29 June issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the [link at the bottom of this page](#). Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

Round four

Interior Architecture

What images do you think of when someone says the word architecture? No doubt your mind instantly jumps to the grand exterior architecture of a cathedral or the slick modern designs often found in major cities. But for this round we want you to try something different. Walk through the doors of a building and take a look round. Within those walls you can find countless opportunities, from the graphic shapes of a spiralling staircase to the quiet atmosphere of an abandoned building. Interior architecture is a genre we perhaps don't see enough of, so this is a great opportunity to explore this neglected facet of photography. Images can be found in the home, public locations, abandoned buildings (make sure you seek permission and stay safe) and even your own garden shed. Looking around these places your photographic instinct will kick in and you'll soon begin to see that every one of these locations is capable of delivering some fantastic images. Where you shoot doesn't matter. You're also free to shoot in either colour or black & white. There are no hard-and-fast rules here. This is your opportunity to show us the most interesting interiors you can find.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Under the Weather	Autumn and winter weather	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Wideangle World	Wideangle/pan stitch	2 Nov	29 Nov	21-Dec Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G5 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses worth £1,347.98. The G5 is a digital single-lens mirrorless camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has 6fps high-speed continuous shooting, a 3in, 920,000-dot articulated LCD touchscreen, and a 1.44-million-dot EVF. Other features include a Venus 7 HD II engine so noise is well controlled even at high ISO sensitivities, plus full-area focusing and pinpoint AF for accurate framing. The Leica DG Summilux 25mm f/1.4 Asph lens has a bright f/1.4 maximum aperture that provides superb image quality with minimum distortion, plus a beautiful soft focus.



2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-LX7 worth £469.99. This high-spec compact camera has a 10.1-million-pixel High-Sensitivity MOS sensor, f/1.4-2.3 (24-90mm equivalent) Leica Vario-Summilux lens and full manual control. The LX7 also features a built-in 3-stop ND filter, Creative Control with 16 artistic effects, such as radial defocus and smooth defocus, plus a number of versatile shooting features, including time-lapse shot. The LX7 can record full HD video in either AVCHD at 50fps or in MP4 at 25fps.



3rd prize

The third-prize winner will receive a recently launched Panasonic Lumix DMC-XS1 (in white) worth £119.99. Panasonic claims that the 16.1-million-pixel XS1 has the world's slimmest body profile, and it's certainly skinny with a 14mm-deep body. Its 5x optical zoom with 24mm ultra-wideangle lens and tiny form make the XS1 the ultimate carry-it-with-you-everywhere camera. Other features include Mega OIS, HD video, and a host of creative artistic features and functions, including 180° panorama mode.



Get involved with the **Panasonic** community by visiting the Lumix G Experience website at www.lumixgexperience.panasonic.co.uk

Here are some tips and suggestions to help you get started

Why not try...

A SENSE OF SCALE

It should go without saying that architecture is always made with people in mind. The ways that people interact and function within a space is of vital importance. When shooting inside a building, you should treat it much in the same way you would a natural landscape that features a wildlife subject. The same compositional rules apply and the interaction between a subject and its environment still provides context. This is particularly important when you begin to shoot people within your chosen location. Including people in your shot is a great way to demonstrate the scale of your location. When you feature people within your shots, you can show just how awe-inspiring some architecture can be, both classical and modern.



LIGHT AND SHAPE

A good rule of thumb with most, if not all, photography is that when faced with a scene you must break it down into its most basic graphic elements. The world is made up of the most simple geometric shapes and this is particularly true of man-made objects. Buildings are simply a series of interconnected shapes, and

once you learn to see that you will find the process of taking photographs that much easier. Learning how the light interacts with these shapes is another crucial element of developing a photographic eye. Light and architecture can provide a great number of excellent images. Something as simple as windowlight can be very beautiful.



COLOUR VS MONOCHROME

Black & white's greatest virtue is that it can help to reduce the distractions that colour can sometimes bring to an image. Monochrome images reveal a location's most graphic nature and allow you to concentrate on the tones and shapes of a subject. This is particularly crucial with architecture because, as mentioned above, buildings consist of a basic interaction of shapes. However, that's not to say colour has no place within architecture photography – quite the opposite. Take a walk through any opulent cathedral and the presence of colour is almost overwhelming. The interaction between colour, light and shape are a basic tenet of art, so keep your eyes open.

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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Interior Architecture, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 31 MAY 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Nadar (1820-1910)

Nadar was a larger-than-life character who advanced both the art and science of photography. **David Clark** looks at his life and work

GASPARD Félix Tournachon, better known by his professional name Nadar, was at different times in his life a caricaturist, journalist, novelist and balloonist. His greatest achievements, however, came in photography: he was an important pioneer of the medium as an art form, but also succeeded in extending its technical boundaries.

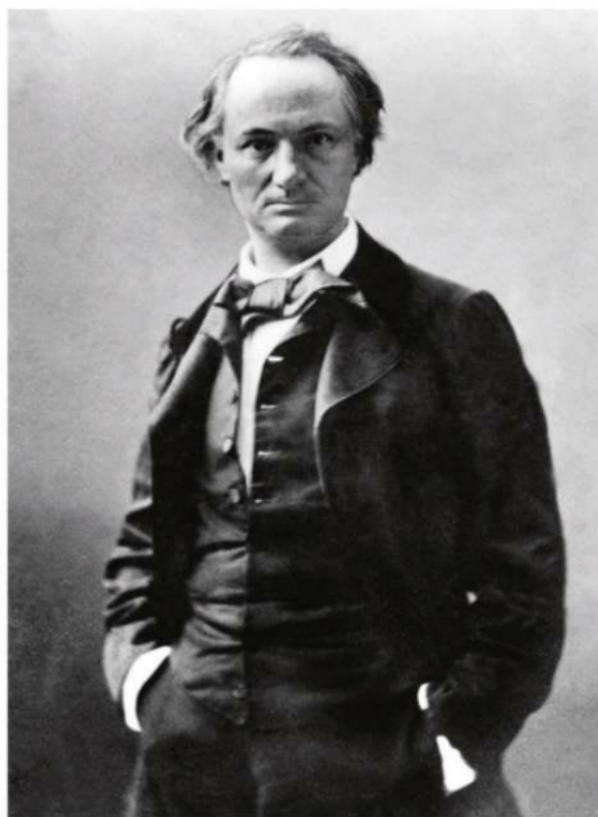
Nadar was known for his flamboyance and approached his various projects with characteristic enthusiasm. His friend, the poet and essayist Charles Baudelaire, described him as 'the most astonishing manifestation of vitality'.

Born in 1820, Nadar was raised in a moderately prosperous and politically radical family. His father was a printer, but Nadar was aiming for a career in medicine until the collapse of his father's business and his subsequent death. The decline in the family's fortunes led Nadar to give up his medical training and support himself by becoming a journalist.

When working as a caricaturist in the mid-1850s, he gained the nickname 'Toune à dard' ('one who stings') for his acerbic depictions of the famous. The later, shortened version 'Nadar' became his lifelong pseudonym. He first attained a degree of fame for his *Panthéon Nadar*, a large-scale lithograph that comprised hundreds of portraits of French celebrities. Some of these drawings came from Nadar's own early photographs.

At this time, photography was still a very new medium. The invention of the daguerreotype and calotype had both been announced in 1839, but it wasn't until the development of the faster and more reliable wet-plate process, in 1851, that photography became viable as a profession.

Nadar realised that photography had great potential and set up a studio in 1854. Initially, he worked with his younger brother Adrien on a series of portraits, but after a major argument with him over the use of



the name 'Nadar' (which led to lawsuits in 1856-57) he won the right to use the name only for himself.

Nadar initially took portraits of his friends (who included the poet Charles Baudelaire) using large 19x25cm plates. His high-quality results, combined with his social connections, ensured that his reputation as one of the most accomplished French portrait photographers quickly spread.

Nadar generally avoided the props and painted backgrounds used by many of his contemporaries, and aimed to concentrate attention on the face and personality of his subjects. He initially photographed his

Above: Portrait of the French poet Charles Baudelaire, taken by Nadar around 1858

Right: Nadar self-portrait set up in his Paris studio with a painted backdrop

'He believed that photographers were not merely operators of a recording device, but artists'

subjects in a courtyard using natural light and arranged his sitters so that one side of the face was more brightly lit than the other, giving it shape and definition.

He believed that photographers were not merely operators of a recording device, but artists who needed judgement, skill and sensitivity to create the best images. At the beginning of a portrait session he would deliberately spend time talking to his subject and getting to know them before making a photograph.

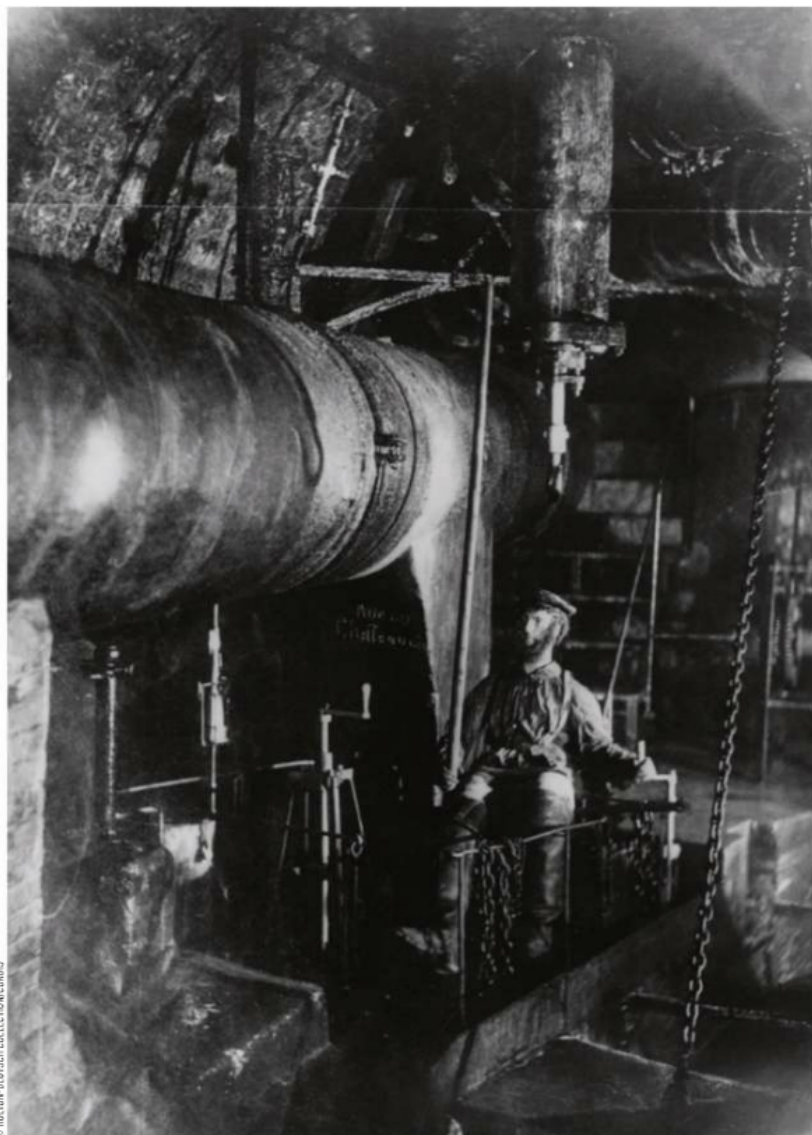
'The theory of photography can be taught in an hour and the elements of practising it in a day,' he said in 1857. 'What cannot be learned is the sense of light, an artistic feeling for the effects of varying luminosity and combinations of it, the application of this or that effect to the features which confront the artist in you.'

'What can be learned even less is the moral grasp of the subject – that instant understanding which puts you in touch with the model, helps you sum him up, guides you to his habits, his ideas and his character and enables you to produce, not an indifferent reproduction, a matter of routine or accident such as any laboratory assistant could achieve, but a really convincing and sympathetic likeness, an intimate portrait.'

His portrait subjects included most of the major figures of the period working in the arts, such as writers Victor Hugo and Jules Verne, artists Auguste Rodin and Claude Monet, and composers including Franz Liszt and Claude Debussy.

In 1858, Nadar combined his fascination for ballooning with





Nadar's photo (c1858) of the Paris sewers is considered the first shot underground using artificial light

BOOKS AND WEBSITES

Books: *Nadar*, by James Henry Rubin (part of the Phaidon 55s series), offers a concise and interesting introduction to Nadar's work. Nadar's influence on other photographers is explored in *Félix Nadar & Co: Celebrating a Pioneer and a Master of Portrait*, published by Postcard Edizioni.

Websites: There is no official Nadar website, but more of his work can be seen by searching on www.gettyimages.com, www.corbisimages.com or on museum websites such as New York's Metropolitan Museum of Art website, www.metmuseum.org.

Biography

1820

Born on 6 April in Paris and named Gaspard Félix Tournachon

1845

Publishes his first novel, *La Robe de Déjanira*

1846

Begins publishing caricatures of famous people

1855

Starts work as a professional photographer and sets up a studio

1858

Takes the first aerial photographs, from a balloon. Also takes the first photographs made with artificial light

1860

Moves to a new four-storey Paris studio, in Boulevard des Capucines, which becomes a meeting place for artists and intellectuals

1874

Lends his studio to a group of Impressionist painters for the first-ever exhibition of Impressionist work

1891

Hands over the running of the photographic business to his son Paul, who produces more artificial and flattering portraits.

1895-1904

Lives in Marseille, where he establishes another photographic studio

1899

Publishes his memoir, *My Life as a Photographer*

1910

Dies in Paris on 23 March, aged 89, and is buried in Père Lachaise Cemetery

'He went on to take more than 100 photographs of the city's sewers and catacombs in the following years'

photography and took the first aerial photographs of Paris. In the same year, he took his bulky camera equipment into the city's sewers and took the first location photographs using artificial light, which was produced by carbon arc lamps powered by Bunsen batteries. He went on to take more than 100 photographs of the city's sewers and catacombs in the following years.

During the 1860s and '70s, increased competition from other photographers meant that his portrait studio had to become more businesslike. At the same time, the rising popularity of the pocket-sized carte de visite, which Nadar reluctantly came to adopt in his work, was less artistically satisfying.

Always a man with many interests, he began spending more time on other pursuits, such as ballooning. In 1863, he built and flew in the largest gas-balloon made to date, named *Le Géant* ('The Giant'). Meanwhile, his photographic

output declined and he gradually relinquished the responsibility for shooting portraits to his assistants.

In 1886, he produced the first 'photographic interview', which showed Nadar in conversation with the chemist Michel-Eugène Chevreul to mark the latter's 100th birthday. It was an innovative series of images set up by Nadar, but shot by his son, Paul. Each was annotated with a paragraph with quotes from the discussion.

By 1891, he had completely handed over the running of the Nadar studio to his son, but he continued his interest in photography by founding a journal, *Paris Photographique*, which Paul edited.

Towards the end of the century, Nadar, now in his 70s, devoted his time to writing volumes of his memoir, *My Life as a Photographer* (1899). This colourful and theatrical account was to be the last major work of a long, wide-ranging and influential career. **AP**

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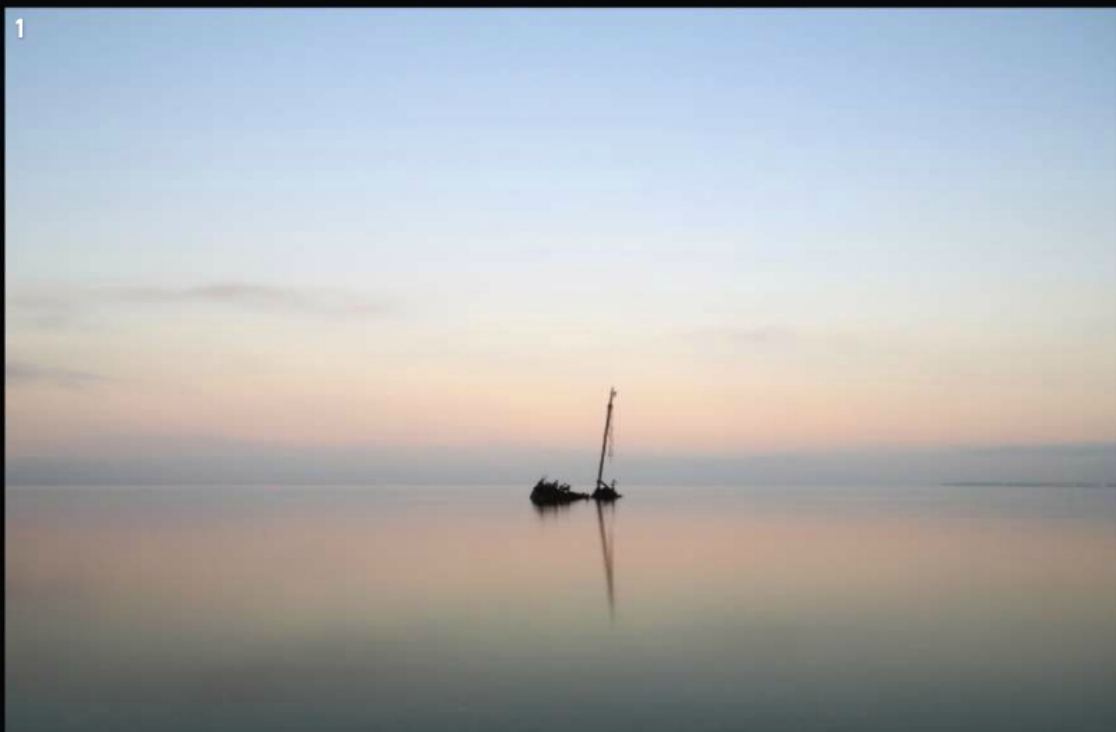
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Maria Gaellman Glasgow

Before she was given a Konica AF3 at the age of 15, Maria used to borrow her father's camera to take photographs of her family, wildlife and nature. She says that photography has now

become much more than just a hobby, and with the help of her partner she has been learning the manual settings on her camera. To see more of her images, visit www.mariaphoto.co.uk.



Ayrshire shipwreck

1 The light and colour are perfectly judged here
Canon EOS 5D Mark III, 17-40mm, 10secs at f/10, ISO 50, 0.9ND grad, tripod, polariser

Glencoe stars

2 Getting the stars in sharp focus was crucial
Canon EOS 5D Mark III, 17-40mm, 20secs at f/4, ISO 2000, tripod

Clyde Arc bridge

3 The soft evening light lends a pleasing tone
Canon EOS 5D Mark III, 17-40mm, 30secs at f/14, ISO 50, polariser, tripod

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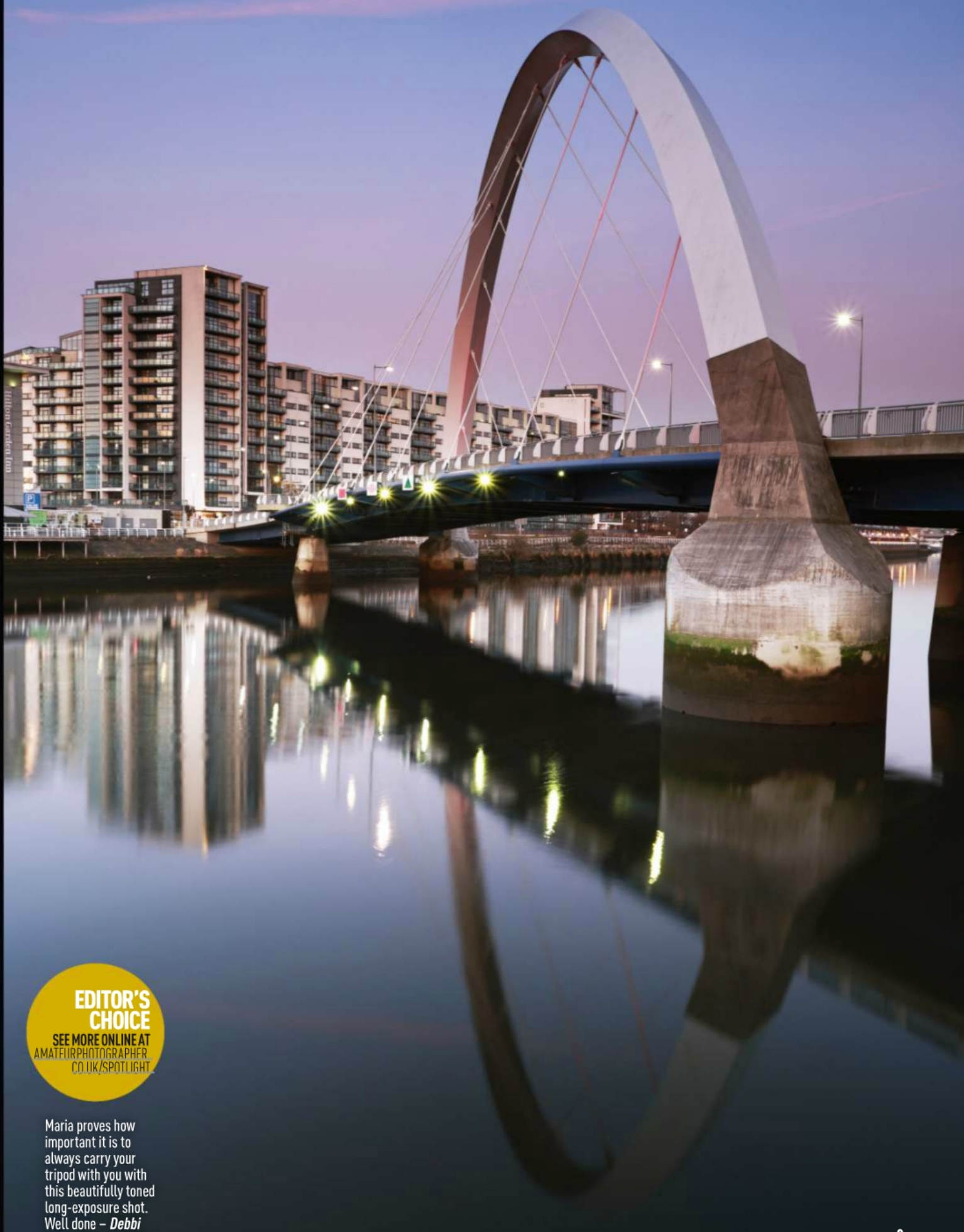
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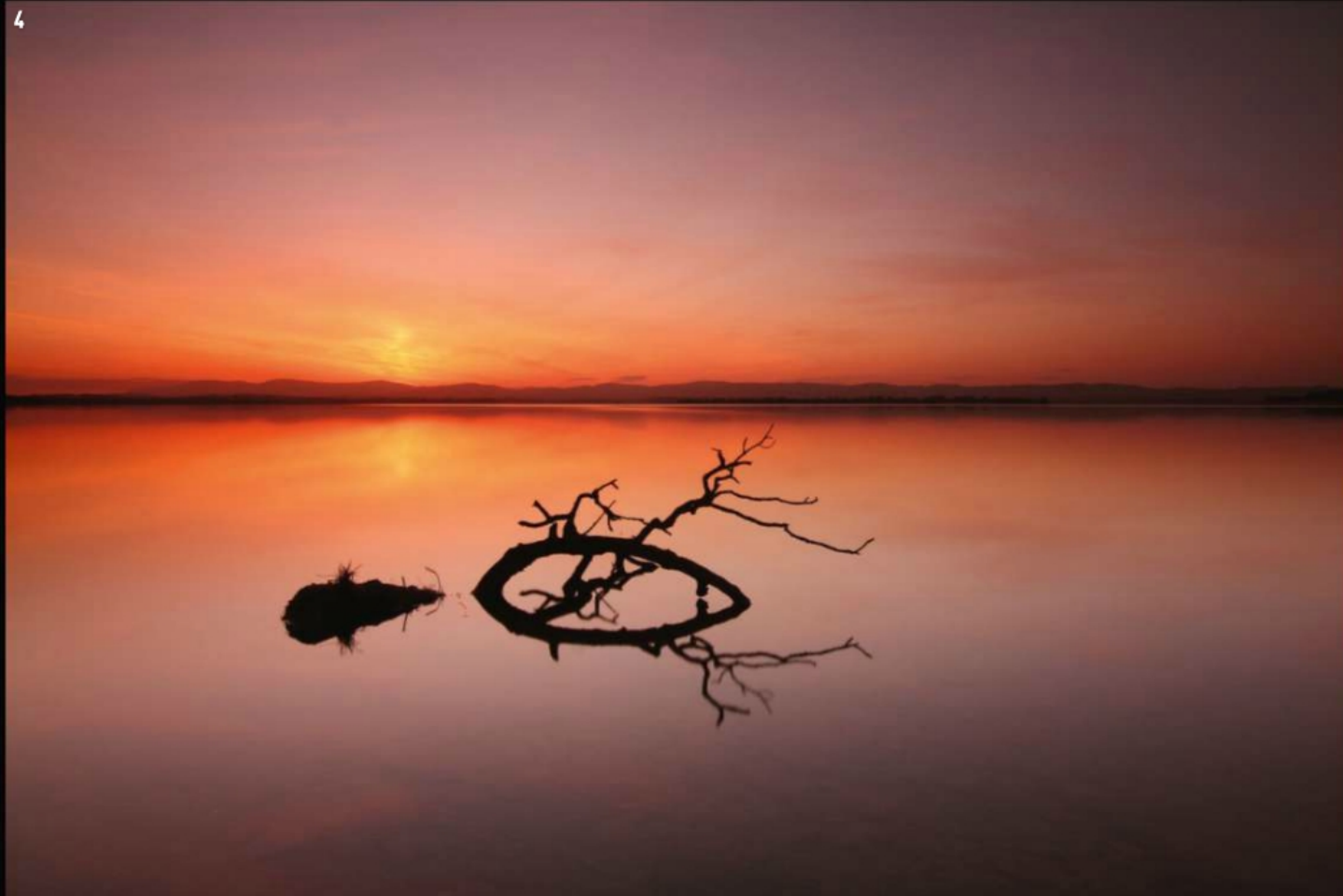


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Maria proves how important it is to always carry your tripod with you with this beautifully toned long-exposure shot. Well done – *Debby Allen*, deputy editor

4



5



6



Maria Gaellman continued

Loch Leven sunset

4 Maria has brilliantly captured the reflection of the tree against the sunset

Canon EOS 60D, 12-24mm, 30secs at f/14, ISO 100, polariser, tripod

Lendalfoot sunset

5 A long exposure gives this image of a rocky beach a feeling of serenity

Canon EOS 60D, 12-24mm, 120secs at f/14, ISO 100, polariser, tripod

Loch Lomond sunset

6 Maria quickly composed this image while the purple light remained in the sky

Canon EOS 5D Mark III, 17-40mm, 600.7secs at f/10, ISO 50, 0.9ND grad, polariser, tripod



Liverpool Cathedral

1 This image captures the ornate interior design
Nikon D800, 24-70mm, 2.5secs and 1sec at f/8, ISO 100, tripod, cable release

Empire Theatre

2 Mark carefully stacked multiple exposures for this impressive image
Nikon D800, 14-24mm, 15, 8, 2.5, 0.8 and 1.5secs at f/8, ISO 100, tripod, cable release

Radisson Blu Hotel

3 The lines and curves in this shot are fascinating
Nikon D700, 14-24mm, 0.7secs at f/16, ISO 200, tripod, cable release

India Buildings

4 The symmetry of this image is what makes it work so well
Nikon D800, 14-24mm, 0.5secs at f/11, ISO 100, tripod, cable release



Mark Sykes West Yorkshire

Mark returns to our *Reader Spotlight* pages with more of the terrific architectural shots that merited his inclusion in AP 9 March. His love of architecture encompasses both interiors and exteriors of buildings modern and old. 'I like to capture design and details from the craftsmen who have built the

structures,' he says. 'They deserve the credit. Most people pass by and don't even notice.' Mark's main hope is to one day find employment as a photographer, and in the future he plans to return to the USA to shoot landscapes. To see more images from Mark, see his website at www.marksykesphotography.co.uk.



Rose

1 Allowing the flower to fill the frame gives us a different take on a popular subject

Sony Alpha 57, 60mm macro, 1/100sec at f/4, ISO 125

Marigold

2 The colour and composition of this image give a sense of flourishing life

Canon EOS 50D, 60mm macro, 1/125sec at f/3.5, ISO 100

Acer

3 This striking shot works because it has been stripped of all unnecessary elements

Canon EOS 50D, 60mm macro, 1/100sec at f/2.8, ISO 100



Helen Holt Manchester

Although Helen has always enjoyed photography, it is only since retiring that she has found the time to pursue the hobby seriously. She enjoys taking macro shots of plants and some insects, exposing markings and patterns that aren't always visible to the naked eye. Helen has ambitions for her photography to be seen by a much wider audience, and she is always looking to improve. 'I believe you are only as good as your next photo,' she says.

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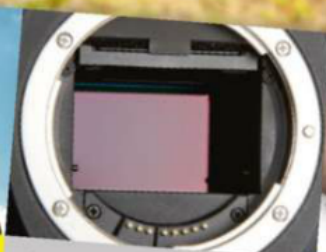
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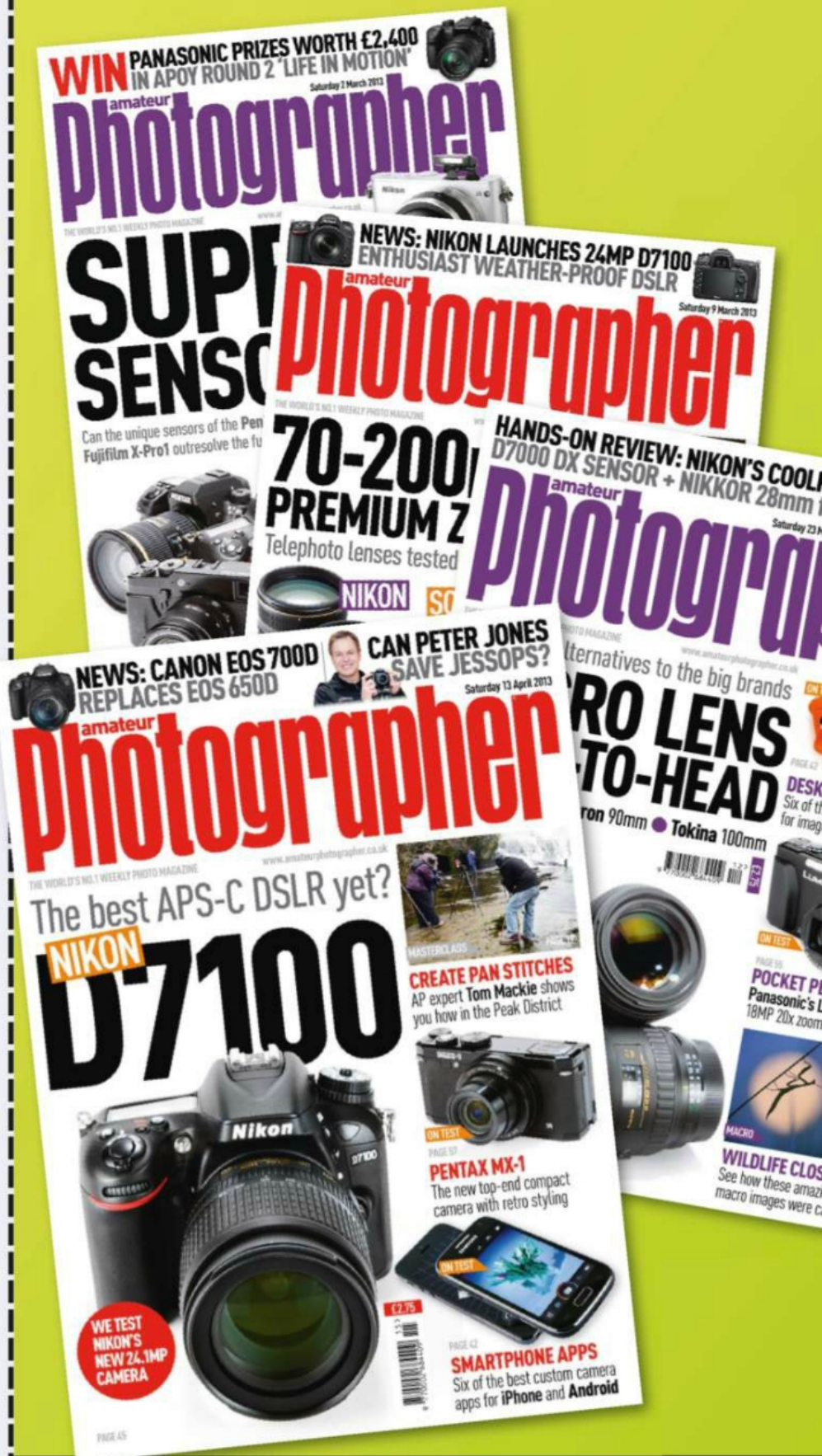
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Pacsafe Camsafe Venture V8 £100

pacsafe.com

PACSAFE offers a range of travel gear designed for optimal safety and protection against theft. The Venture V8 anti-theft shoulder bag is one of many Pacsafe products designed specifically for photographers, and will accommodate most DSLRs (up to about the size of a Canon EOS 5D) with a mounted lens, with space for another lens. The removable Velcro dividers allow the space to be customised, and a pocket on the rear allows for storage of a tablet or laptop of up to 26cm in length.

The dual zips that close the main pocket are connected together with a reinforced stainless-steel bar. This can be locked in place when closed via a concealed clip on the side of the bag. The strap and body panels of the bag have stainless-steel underwire that makes them slash-proof. A unique feature is an RFIDSafe pouch, which is designed to block wireless transmission and prevent people illicitly accessing data from cards, phones or similar devices. I found it to be effective at blocking wireless transmission, and all these features combined make the V8 a safe, secure bag that should give you peace of mind when travelling with camera kit.

Jon Stapley



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Maxell AirStash A02 £94.99

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DON'T let appearances deceive you – Maxell's AirStash is not just a USB flash drive. The device is a portable SD card reader with Wi-Fi capabilities, meaning it can interface wirelessly with smartphones and tablets. To connect via Wi-Fi, download the free AirStash+ app, available for iOS, Android and other devices. Once this is installed, files can be batch transferred with ease, and videos and music can be streamed directly off the device. Taking photos from a memory card and uploading them to a computer or tablet quickly becomes a simple, streamlined process.

The AirStash wireless mode can be activated without plugging the device in, as it contains a battery that charges via the USB 2.0 connection. One issue to be mindful of is security – the Wi-Fi connection defaults to an 'open' setting, meaning that anyone in the vicinity could potentially access data when the device is activated. You can secure the connection with a password in the settings menu, and I would advise doing so immediately. The versatility of this device makes it a great choice for photographers to use as a carry-everywhere portfolio.

Jon Stapley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

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AP 11 May

Fujifilm X20

Retro charm and a new 12-million-pixel X-Trans sensor could make Fujifilm's X20 one of the best compact cameras of 2013.

AP 18 May

Sony NEX-3N

We review the smallest compact system camera to date that's equipped with a 16-million-pixel, APS-C-sized CMOS sensor.

AP 18 May

Canon EOS 100D

We test the smallest and lightest DSLR with an 18-million-pixel, APS-C-sized sensor.

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Sony Alpha 58

Replacing the Alpha 57, the Sony Alpha 58 has a new 20.1-million-pixel, APS-C-sized sensor, 1.44-million-dot OLED EVF and tiltable LCD screen.

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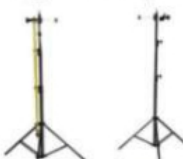
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Nikon Coolpix A

Small and lightweight, but with a 16.2-million-pixel, APS-C sensor and 18.5mm lens, the **Nikon Coolpix A** could be an ideal second camera for many enthusiasts. We find out how it performs

Richard Sibley
Technical editor



AS THE general public increasingly opts to take its snapshots using mobile phones rather than compact cameras, many manufacturers have been forced to rethink their approach and adapt their compact line-ups. Over the past year or so, manufacturers have been reducing the number of compacts in their ranges and concentrating instead on more specific models, such as a travel zooms and high-end models.

This new direction has been the most positive area of growth in the camera

market, with a new range of premium compact cameras appealing to many enthusiast photographers. The emphasis in these cameras has been on using large imaging sensors and high-quality lenses to produce image quality more akin to that of DSLRs than normal compacts.

The most notable success has been the Fujifilm X100 and the X100S, which have 12.3 and 16.3-million-pixel, APS-C-sized sensors respectively, the type more usually found in a DSLR or compact system camera. Even more impressive is the Sony Cyber-shot DSC-RX1, which packs a 24.3-million-pixel, full-frame sensor into what is one of the smallest cameras of its type.

Joining the premium compacts now is the Nikon Coolpix A. Like those that have gone before, it has an APS-C-sized sensor,

AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- 18.5mm (28mm equivalent) f/2.8 lens
- 3in, 921,000-dot LCD screen
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- Street price £999

but in this case with a resolution of 16.2 million pixels, and a fixed 18.5mm f/2.8 lens, equivalent to a 28mm focal length on a 35mm full-frame camera. Better still, it is all crammed into a small, reasonably slim body, making it a camera that can be taken everywhere.

With such a strong specification, the weight of expectation among enthusiast photographers lies heavily upon the Coolpix A. I have been looking forward to testing it.

FEATURES

Although on the outside the Coolpix A may look like a slightly larger version of the Coolpix P330, inside the cameras are very different. The key difference is that where the P330 has a typical compact-camera-sized sensor, the Coolpix A packs in an APS-C-sized, 16.2-million-pixel unit. This is the same sensor that is used in the Nikon D7000 DSLR, a camera that has gained something of a cult status for its excellent dynamic range and low image noise at high sensitivity settings. The Coolpix A has an excellent ISO sensitivity range of 100-6400, extendable to ISO 25,600, and if its performance up to ISO 6400 matches that of the D7000, the Coolpix A could prove to be a very popular camera – but more on image quality later.

The Coolpix A follows the recent trend for removing the anti-aliasing



(AA) filter from in front of the sensor. We have discussed this at length several times over the past year, so I won't go into detail here, but suffice it to say that removing the AA filter should improve detail resolution and sharpness, although it may mean that moiré patterning becomes an issue. Nikon is obviously confident enough in the sensor and the processing capabilities of the Coolpix A's Expeed 2 image processing engine that it does not believe moiré patterning will be a major concern.

A sensor of this calibre obviously needs a lens to match, and the Coolpix A comes equipped with a Nikkor 18.5mm f/2.8 lens, which offers the equivalent view of a 28mm lens on a 35mm full-frame camera. For more information about this lens, see *Features in use* (below).

As we would expect from a camera at this level, the Coolpix A has a full complement of exposure modes, including two custom modes that can be accessed from the mode dial on top of the camera. Images can be saved either in raw or JPEG format, or both simultaneously, with a maximum shooting rate of up to four frames per second.

There are, however, a few omissions that I would have liked to have seen included in the Coolpix A. First, there is no built-in electronic viewfinder, although there is an optional optical viewfinder accessory, which I will discuss in more detail later. Second, there is no built-in ND filter. Although the

lens has a maximum aperture of f/2.8 and not f/1.8, ND filters are quite common in high-end compact cameras and it would have been a good idea to include one in the Coolpix A.

Finally, the USB socket is not the universal Micro USB unit that is now used on many compacts and CSCs. As many mobile phones are also now charged via Micro USB, the leads required to transfer data or charge the battery are plentiful and USB sockets are found everywhere. I've even charged a camera using a USB socket on the back of a television in a hotel room when I have forgotten to bring a foreign power adapter with me. While a battery charger is included, and charging via USB is slower, I think it would have been in Nikon's favour to ditch the less common connection the firm uses and go for the more widely available option.

8/10

BUILD AND HANDLING

The Coolpix A is a very conservative-looking camera. Its simple black polycarbonate body is fairly linear in design and it has a magnesium-alloy top-plate. On the front of the camera is a slight rubber strip that acts as a grip. The lack of a significant grip helps to keep the depth of the Coolpix A to a minimum, which in turn means that it is easy to slip into a pocket. I would have liked the option of a slightly larger grip that could be screwed in, though, to offer extra support.



FEATURES IN USE

NIKKOR 18.5MM F/2.8 LENS

THERE are many advantages to using a fixed lens. First, a fixed lens is smaller than even a short zoom lens, which helps to keep the camera size to a minimum. Another plus point is that a fixed lens has the potential to produce far sharper images than a zoom lens.

The Coolpix A is fitted with an 18.5mm f/2.8 lens that, when paired with the APS-C sensor, produces the same field of view as a 28mm lens on a full-frame camera. The optic comprises seven elements in five groups, which produces a minimum focus distance of 10cm when the camera is set to its macro mode.

I was very impressed with the quality of the lens. When combined with the lack of an anti-aliasing filter and the sensor, it resolves a superb amount of detail. Even more impressive is the sharpness of images in the corners. When shooting landscapes, grass, the trees and shrubs that would usually appear soft are still distinguishable and detailed. There is also only the merest hint of curvilinear distortion, so an aspherical lens element or two has clearly been used in the design.



Whether the 28mm-equivalent focal length is suitable will depend entirely on the individual's style of photography and the images they take. I find that 28mm is my favoured focal length for landscapes and I use this focal length a lot, particularly when taking travel images. However, as a general-purpose lens, I find 35mm is more suitable. That said, users of the Coolpix A need only take a few steps forward to make up for this slight difference in focal length.

The Coolpix A could easily be mistaken for the Coolpix P7700 or the P330 and it has obviously come from the same design department. As photographers, we spend more time behind the camera than in front of it, and as such I would rather blend into the background a little more with the black version of the camera. The silver version is the better-looking model, though.

In terms of operating the camera I had no real problems, and all the buttons are clearly labelled. On the side of the camera is a focusing switch that changes between manual and automatic focusing, and a focus-limiting setting to allow macro shooting. By default, macro shooting is not available, and limiting the range in this way helps to speed up the focusing.

On the front of the camera is a customisable function button that can be easily pressed while the camera is in use. On the rear is another function button, as well as the option to set the function of the rear control dial. Overall, there is just enough in terms of customisable buttons to allow quick access to the features and settings you may need to change.

Around the lens is another dial that is used to manually focus the lens, and a quick turn of this switches it from autofocus to manual focus. The focus ring operates electronically rather than mechanically. This means that as the ring is turned, it sends an electronic signal to shift the focusing motors. One improvement that I would make is to allow the ring to change the lens aperture setting. A number of other cameras offer this facility



and I'm surprised that it hasn't been included in the Coolpix A's custom menu. After all, on a camera like this a photographer will change the aperture far more frequently than they will focus manually.

8/10

METERING

With centreweighted, spot and evaluative metering, photographers using the Nikon Coolpix A should be able to cope with any tricky lighting situations. That said, I would imagine that for the most part the Coolpix A will be used in its evaluative mode (or matrix, as Nikon calls it).

When shooting landscape images using matrix metering, the Coolpix A produces good exposures with the emphasis seemingly on retaining as much highlight detail in the sky as possible. On a bright but hazy overcast day, I found that the metering tended to underexpose the foreground of a scene while keeping detail in the sky. Naturally, this meant that the foreground needed lightening in software, which, given the capabilities of the sensor, presents no significant problem, especially at low sensitivities where noise isn't an issue. Those who shoot JPEG images may want to increase the Active D-Lighting in this situation to help brighten shadows a little.

With a prominent subject occupying most of the scene, the matrix metering performs admirably, providing the subject with a good exposure. With quick access to exposure compensation via a button on the rear of the camera, exposures can be quickly adjusted, and most photographers should feel confident leaving the Coolpix A set to matrix metering while shooting.

One mode I found useful was Auto ISO. Most cameras have this function in some form, but it can be quite basic and will simply select the lowest possible ISO sensitivity while maintaining a fast enough shutter speed to shoot handheld. The Coolpix A offers a little more in terms of control, as the minimum shutter speed, which by default is set to 1/30sec, and maximum ISO setting can be selected. Now any ISO sensitivity can be chosen, and the auto ISO will only kick in when the shutter speed drops. So, for example, the camera can be set to ISO 400 and then, only if the lighting conditions

become dark enough that the shutter speed falls below 1/30sec, will the ISO sensitivity change and only enough to maintain the minimum shutter speed.

Shooting close-ups of flowers in aperture priority mode, with a sensitivity of ISO 100, I noticed that the Auto ISO feature shifted the sensitivity just a little to ISO 160, which was enough to increase the shutter speed so I could take the image handheld. In manual mode, the user can even pick the desired shutter speed and aperture, perhaps for a specific motion and depth of field they wish to capture. By then setting the Auto ISO minimum shutter speed to the selected exposure shutter speed, the Auto ISO mode will change the ISO appropriately if the light changes.

8/10

AUTOFOCUS

I found the contrast-detection autofocus of the Coolpix A to be steady, rather than snappy. For the types of images that will be taken with the camera it should be perfectly fine, but it is a little slower than we are used to seeing from the best CSCs. In dim light the camera does tend to hunt a little more, but unless it is very dark it still manages to focus correctly. Similarly, the Coolpix A is a little slower to focus when in its macro mode. In fact, if an image is taken in the macro setting, then switched to the standard AF mode to focus in the distance, it becomes clear why Nikon has included the macro limited range, as offering the whole range would clearly have significantly slowed down the focusing speed.

There is a reasonable range of focusing options, including single AF and full-time AF (AF-F). The latter continuously focuses the lens and is designed to be used for video capture. However, I found a way to make use of it for taking quick still shots, by first switching the function button on the front of the camera to AF lock. As the AF-F continuously focuses, often in the second it takes to compose a shot the Coolpix A will have already focused. Pressing the function button locks the focus, and with virtually no lag the shutter fires almost instantly.

Without using AF lock, AF-F mode will focus, but then as soon as the user puts

Above left: The raw image seems to have a little blown-out highlight detail, and the plinth is very dark

Above right: Adjusting the highlights and shadows reveals a lot of detail that looked lost

Below: The Coolpix A's f/2.8 lens creates a nice shallow depth of field

their finger on the shutter button, the camera will focus again, rendering the mode almost pointless unless shooting video or using the AF lock trick.

The Coolpix A has two sizes of AF spot, normal and wide, with wide being the larger of the two. There is actually little automation of the AF area in use. By default, the AF spot is centred, but it can be repositioned to anywhere in the scene. It can be a little slow to shift the AF point around, particularly when set to its normal size, so by far the better option is to set the AF to its tracking mode. Use the centre point to select the subject to track and then simply recompose the scene. The tracking AF will now follow the position of the subject as the image is composed.



8/10



WHITE BALANCE AND COLOUR

As is standard on most Nikon cameras these days, there is a choice of two AWB settings on the Coolpix A. The first produces a completely neutral image, while the second takes tungsten lighting into consideration and leaves a hint of the orange colour in the picture.

I found that both of these auto settings worked well in daylight conditions, although sometimes they did just take a hint of any dominant colour out of a scene. Unless the weather conditions, or the scene, is constantly changing, try to use the default white balance settings for best results. This will leave some of the natural colour of the light in the scene, which looks attractive in daylight but is obviously more of a concern with artificial lighting.

The Coolpix A can, as standard, save images in either sRGB or AdobeRGB colour space, and there is a good but small range of picture styles available. The monochrome mode has the option to adjust the brightness, contrast and sharpness, as well as apply a coloured filter effect to alter how certain colours in the image are rendered in black & white. I generally set this to the red or orange filter to add contrast when shooting landscapes. There is also the option to apply a colour tone to the monochrome image. Again, if I do use these, I tend to add just a hint of blue to create a cooler image.

As in Nikon's DSLRs, picture styles can be edited and saved as default user settings. Picture styles can even be created in Picture Control Utility, which comes with Nikon View NX or Nik Capture NX. This allows image styles to be adjusted with more precision and then loaded onto the Coolpix A. This is extremely useful for any Nikon DSLR users who want to use existing image styles they have created on the Coolpix A.

8/10

DYNAMIC RANGE

I was impressed with the dynamic range of the Coolpix A. Shadows had plenty of detail that could be recovered. At the lowest sensitivities, even an adjustment of up to +3EV revealed very little noise in shadow areas. Similarly, the evaluative-metered exposure left enough detail in the highlights that could be recovered in raw files that was lost in JPEG images. The dynamic range certainly matches what we would expect from a DSLR.

9/10

NOISE, RESOLUTION AND SENSITIVITY

At ISO 100, the Coolpix A resolves up to almost 32 on our test chart, which is a very impressive number for a camera that has a resolution of 16.2 million pixels. In fact, it is about what we would expect from a camera with more than 20 million pixels. The detail resolution gradually declines as the sensitivity increases, but even at ISO 1600 the camera

Facts & figures



RRP	£999.99
Sensor	16.2-million-effective-pixel, APS-C-sized CMOS
Output size	4928 x 3264 pixels
Lens	18.5 mm f/2.8 (28mm equivalent)
File format	JPEG, NEF raw, JPEG+ raw
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Mechanical and electronic shutter
Shutter speeds	30-1/2000sec, plus bulb
ISO	100-6400 (ISO 100-25,600 expanded)
Exposure modes	PASM + 20 scene modes
Metering system	Matrix, centreweighted, spot
Exposure comp	±5EV in 1/3EV steps
White balance	2 auto, 6 presets, 7 fluorescent, custom, manual
Drive mode	4fps
LCD	3in, 921,000-dot LCD
Viewfinder type	N/A (optional optical viewfinder)
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Single, full-time, face detection, focus tracking
AF points	Contrast-detection AF, wide or normal focus areas creating 12,500 possible AF areas
DoF preview	No
Built-in flash	Yes (GN 6m @ ISO 100)
Video	1080p HD, 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable EN-EL20 Li-Ion
Connectivity	USB 2.0, HDMI
Weight	299g (including battery and card)
Dimensions	111.0 x 64.3 x 40.3mm

Nikon, 380 Richmond Road, Kingston-upon-Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.europe-nikon.com/en_GB

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18.5mm lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The amount of fine detail that can be resolved is impressive, and very little sharpening needs to be done when processing raw images

FOCAL POINTS

Flash and hotshoe

On top of the Coolpix A is a hotshoe that is compatible with Nikon Speedlights, but there is also a small pop-up flash. This has a guide number of 6m @ ISO 100, so should be bright enough to add a touch of fill-in flash for portraits in backlit or low-light conditions

On/Off

Instead of a switch, the Coolpix A has an on/off lever that requires only a very slight nudge to operate it. When the camera is switched on, it powers up in around 0.5sec and is ready for action



Camera shown actual size

GPS/Wi-Fi socket

This socket allows the Nikon WU-1a Wi-Fi adapter or the GP-1 GPS unit to be connected to the camera. With the WU-1a attached, images can be transferred to a smartphone or tablet, or uploaded directly online. The device also allows the camera to be controlled remotely. The Nikon GP-1 GPS allows location data to be embedded into images

SD cards

The Coolpix A is compatible with SD, SDHC and SDXC memory cards, with the card socket situated next to the battery on the bottom of the camera

Quick menu



Live view



Food mode





Macro mode has a minimum focus distance of 10cm, which is quite impressive given the size of the sensor in the Coolpix A. Focusing is a little slower within the macro range

and lens can still resolve to around 28 on our chart.

In JPEG images noise is very well controlled, and it isn't until around ISO 6400 that colour noise seems to creep in a little, with a hint of luminance noise softening detail slightly and reducing the resolution to around 26.

The Hi1 and Hi2 sensitivities suffer from colour and luminance noise to the detriment of image quality. Hi2 (ISO 25,600 equivalent) should be avoided, as it appears to push the sensor a little too far. Magenta noise is apparent and there is some linear pattern noise in dark areas.

In reasonable light I would be happy to shoot JPEGs with the ISO set to 100–3200 with little concern for noise. Raw images allow slightly more detail to be prised from the image, although it doesn't really increase our test chart result, merely making images look sharper. Of course, it is far easier to reduce colour noise, and at higher sensitivities colour noise shouldn't be an issue at all for raw shooters. Luminance noise is unavoidable as the ISO setting is increased, but the Coolpix A sensor does a good job of keeping this to a minimum. With careful exposure and editing, images look excellent even at higher sensitivities. As most users will take their images at between ISO 100 and 1600, I wouldn't be too concerned about noise when using the Coolpix A, unless images are heavily edited for brightness.

28/30

LCD, LIVE VIEW AND VIDEO

The specification of the Coolpix A's screen will be familiar to many. The 3in, 921,000-dot screen has been used by Nikon in a number of other cameras going back almost six years to the Nikon D300 and D3. However, in that time technology has improved and the screen of the Coolpix A is noticeably better than that of the D300. The glass above the LCD screen is much thinner, which helps to reduce reflections,

and the screen is also brighter, but with deeper blacks to create a higher contrast and better colours. Although there might be higher-resolution screens available, that include white pixels to help improve colour, brightness and contrast, the screen of the Coolpix A is very good and perfectly usable even in bright conditions.

There is no viewfinder, optical or digital, built in to the Coolpix A, but an optional optical unit can be attached via the camera's hotshoe. This should appeal to many people, and by not including such a viewfinder the cost and size of the camera can be reduced.

I still find it incredible that so many compact cameras can record full HD 1080p video at 30fps, including the Coolpix A. Sadly, the movie mode is tucked away among the shooting modes, and there is no direct record button. For most photographers this shouldn't be an issue as the video will hardly be used, but it is worth noting.

8/10



This was shot using the Nikon Coolpix A's black & white image style with the red filter effect used to darken the detail in the sky

Competition



Fujifilm X100S
TESTED AP 6 APRIL



Pentax Ricoh GR
TO BE TESTED

EVEN as I write this, the Nikon Coolpix A's competition is increasing, with the Pentax Ricoh GR having just been announced. The GR has a strikingly similar specification, given its 16.2-million-pixel, APS-C-sized sensor and 18.5mm f/2.8 lens. The two cameras also look similar, although the GR is slightly smaller. Costing just £599 at launch, the GR should offer the Coolpix A some serious competition, and we look forward to testing it in the coming weeks.

Elsewhere, the most obvious existing rival is the Fujifilm X100S, with a 16.3-million-pixel, APS-C-sized sensor, but also a 23mm lens and built-in hybrid optical/digital viewfinder. And let's not forget the Sony Cyber-shot DSC-RX1, which has an impressive 24.3-million-pixel, full-frame sensor, 35mm Carl Zeiss lens and superb image quality, but at a cost of £2,500.

Verdict

COMBINING a small compact camera body and an APS-C-sized sensor, the Nikon Coolpix A delivers both convenience and high image quality. The camera has all the features that most enthusiast photographers would want from a fixed-lens compact camera, although there are a few quirks affecting the camera's handling.

While the lack of a built-in viewfinder or EVF may concern some people, the trade-off is a small, genuinely pocketable camera that will serve landscape, documentary and travel photographers well.

The image quality can't be argued with, and the amount of resolved detail and edge-to-edge sharpness of the lens equals the competition, as does the Coolpix A's performance in low light. Images really are excellent.

At around £999, the Nikon Coolpix A is reasonably priced given the features it boasts and will be a welcome addition to many a photographer's camera bag.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
Tested as an Advanced compact										
Rated Very good										
85%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



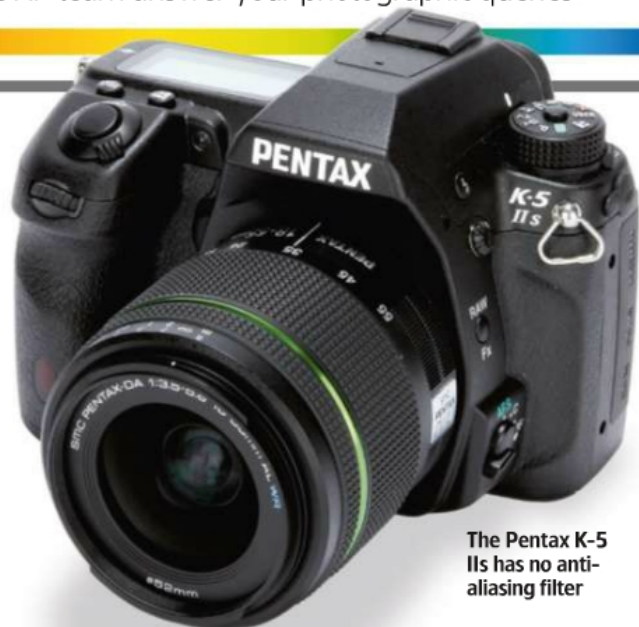
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AskAP

Let the AP team answer your photographic queries



The Pentax K-5 IIs has no anti-aliasing filter

PRICE DIFFERENCE

Q Some manufacturers now offer two versions of their DSLRs, one with and one without an anti-aliasing filter in front of the sensor, but why is the version *without* the filter always the more expensive? Is it something to do with profit margins? **Chester Willey**

A You're right, Chester, profit margins are the reason, but perhaps not in the sense I think you are implying. Instead, it simply comes down to the basic economic premise that the more demand there is for a product, the less expensive it (usually) becomes. This is because as unit sales increase, manufacturing costs decrease and the volume of sales means a smaller profit margin

can still deliver the desired financial return. In this case, the cameras *with* the anti-aliasing filter are the big sellers, and those *without* are still seen as somewhat 'niche' products. As a result, cameras without filters are manufactured in smaller numbers, which rather counter-intuitively (considering they have a part 'missing') means they cost more to make, hence the higher retail price. **Chris Gatcum**

NOT ENOUGH DETAIL

A In AP 30 March, Adam Shaw asked for advice on a suitable teleconverter for his lenses. Chris Gatcum explained that there was little point in using a teleconverter on a shorter lens with the Sigma 150-500mm available, but left open the possibility of buying a Sigma teleconverter for use with the 150-500mm.

I have a Sigma 150-500mm lens, which I use with a Nikon D90, and recently a D800. Overall, I am satisfied with the lens as it gives me a reach that is hard to beat for the price (at least with a new, image-stabilized AF

lens) and is sharp at 150mm. Its sharpness holds up well towards the edges at all focal lengths, but the whole field is disappointingly soft at 500mm. I have never used a teleconverter with my digital cameras, but I don't think this Sigma lens resolves enough detail at 500mm to benefit from optical enlargement by a teleconverter if mounted on a D5000. I suspect the degradation of optical quality added by a teleconverter would outweigh any gain in resolution from spreading the image over more pixels and that Adam would get better results simply cropping and enlarging the direct image.

Chris Newman

Canon's 600EX-RT (right) and 430EX (far right) flashguns



ASK...

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NEED FOR INDUSTRY STANDARD

Q I am thinking about buying a Canon Speedlite 600EX-RT. I already own a 430EX flashgun, which I purchased when I bought my EOS 5D in 2006, but now I want more power as I do a lot of work using bounced flash. I was hoping that the 600EX-RT would be at least 1 stop faster, but now I'm not so sure. Canon, in line with many other manufactures, now quotes most of its guide numbers in metres at ISO 100, with a 105mm focal length. I appreciate that modern flashguns are capable of altering the angle of coverage in relation to the focal length of the lens being used, but the 600EX-RT guide number is quoted using a 200mm lens! I do not know how to convert a guide number quoted using a 200mm lens to that using a 105mm lens – or a 50mm lens for that matter. Isn't it time we had an industry standard? **Alan Moore**

A I've just had a look at Canon UK's website and comparing the current 430EX II and 600EX-RT flashes does indeed give guide numbers of 43m at ISO 100 (105mm) and 60m at ISO 100 (200mm) respectively. To me, giving the GN at maximum zoom provides a slightly inflated figure that doesn't allow anyone to make a clear and concise comparison with other flashes, especially when Canon has historically used the model number to indicate the guide number at a single and consistent focal length!

However, the manual for the 600EX-RT provides us with a more useful answer – set to 105mm, the 600EX-RT (and 600EX)

FROM THE AP FORUM

Using studio lighting

Lozza asks I recently bought a Samsung NX1000 entry-level compact system camera. Can I use studio lighting with this camera?

AP GLOSSARY

ANTI-ALIASING FILTER

Until recently, anti-aliasing filters were something we took for granted, if indeed we even considered them at all. This is because, like the photosites on a sensor, they were a factory-fitted part in virtually every camera. The reason they were (and still are) so prolific is due to the fact that they were seen as having a positive impact on image quality.

An anti-aliasing (or low-pass) filter sits in front of the camera sensor where it filters the light heading for the sensor to prevent moiré patterns affecting the images. Although moiré is still seen in cameras with anti-aliasing filters, it is by no means as pronounced as it could be, and generally restricted to areas of fine texture. However, to achieve this, the filter softens the image slightly, leading to a loss of sharpness and resolution. Professional photographers shooting with high-end cameras have been able to overcome this as these

filters either aren't used to start with or are removable. By removing the filter, images appear sharper as fine detail is better resolved, but there is obviously a greater risk of moiré.

An increasing number of cameras are now appearing without an anti-aliasing filter fitted. In the case of the Pentax K-5 II and IIs, two near-identical models were released, one with and one without the filter. This means we are starting to have a choice over the fundamental way in which we record our images – with increased resolution (and an increased risk of moiré) or with less risk of aliasing artefacts affecting our shots.

MOIRÉ

In the simplest sense, moiré occurs when a fine pattern in the subject being photographed 'clashes' with the grid pattern of the photosites on the camera's sensor. When this happens, individual pixels within the image can't be resolved properly, resulting in a third, coloured pattern, known as moiré.

has a guide number of 58m @ ISO 100. This is exactly the same as its predecessor, the 580EX II. Following its existing naming protocol, the 600EX-RT would have had to be called the 580EX III, which isn't quite as revolutionary as a new, bigger number.

The fact remains, though, that the 600EX-RT is indeed more powerful than the 430EX, and we can now compare the two using the formula GN/distance = aperture. Let's say we've got a subject that's 5 metres away and we want to light it with each flash. With the 430EX this would mean we need to use an aperture of f/8.6 (43/5=8.6), while the 600EX-RT would require an aperture setting of f/11.6 (58/5=11.6). Of course, these aren't 'real'

aperture values, but if we use the nearest equivalents (f/8 and f/11) we can see there's roughly 1-stop difference between them. If you want to be really pedantic, it's actually slightly less – at these aperture settings the flash distance would be 5.375m for the 430EX and 5.27m for the 600EX-RT – but it's near enough to give you an idea of the power difference between the two.

Finally, I agree that there should be some sort of standard used to measure flash power. It used to be that the GN was given for a 50mm lens and at ISO 100, but there is an increasing use of alternative focal lengths and ISO settings. Unfortunately, the only people who can implement this are the manufacturers themselves. **Chris Gatcum**

AlexMonro replies Yes you can, but depending on the type of studio lighting kit you're thinking of you may need some extra bits. You can use continuous light sources, such as photofloods, HMI and LED lighting, straightaway, although it might be a good idea to use a grey card to set a custom white balance.

Flash will require a trigger adapter that mounts in the Samsung NX1000's hotshoe. The cheapest option is probably a hotshoe-to-cable adapter such as the Kaiser Hot Shoe Adapter (1300), together with sync cables to the flash heads.

A better way is to use a wireless trigger, so you don't end up falling over the cables. Some studio flash kits include this, using an infrared signal, while others may have IR receivers in the flash heads, but you need to buy a hotshoe-mounted transmitter. There are also radio-based systems, but their main advantages of longer range and avoiding interference are probably not worth the cost for a small studio.

See our Testbench: Six of the Best two-page feature on studio flash kits costing under £500 in AP 25 May

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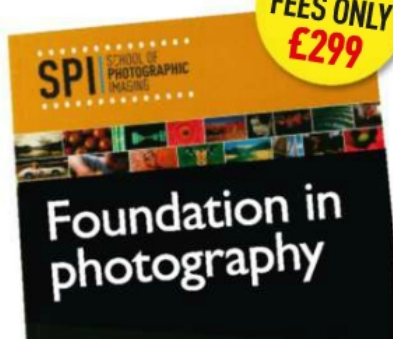
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SALT PRINTING



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- * 5 sheets 8x10in digital contact film
- * 2ml syringe
- * 250ml solution each of: Salt - Silver & Stabilisers 1,2&3
- * Protective gloves
- * Buckle brush
- * Full detailed instructions for use.

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AP expert guide to...

Salt printing

In the final part of his look at alternative processes, **Andrew Sanderson** explores one of the photographic printing techniques that helped make William Henry Fox Talbot's name – salt printing

SALT printing is one the earliest photographic printing techniques we have. You can thank William Henry Fox Talbot for that. In 1833, Talbot was using a simple optical device known as a camera lucida, a contraption that optically superimposes a live scene onto paper to aid in the drawing of a picture. However, Talbot was disappointed with the results. He was reminded of a similar experience ten years before, when he had used a similar device – a camera obscura, which projects an image onto a screen. He remembered how nice the projected image looked and wondered, as recalled in his book, *The Pencil of Nature*:

'How charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper!' He wondered why it should not be possible and set about making notes on how he should conduct experiments to make it happen.

In 1834, he discovered that drawing paper coated with a solution of salt and silver nitrate darkened in the light. He used it to make contact prints of botanical specimens and called the process 'photogenic drawing'. These days the process is still in use among art photographers, creative printers, students and experimental photographers,

While salt prints are one of the oldest photographic printing methods we have, the results are still very impressive

and today we know these kinds of images as photograms.

By 1840, Talbot had changed the process and improved the sensitivity of the paper to a degree that made it possible to make exposures in the back of a simple camera of sunlit scenes in around 2mins. He then contact-printed the negatives onto similarly prepared paper.

Salt printing is one of the simplest alternative processes and gives prints in shades of terracotta and red ochre. A sheet of paper needs only to be saturated with salt and have silver nitrate brushed onto it to become sensitive. The process is relatively safe if sensible precautions are followed. However, silver nitrate is corrosive: it can burn the skin and is very dangerous if it gets into your eyes. Protective clothing and careful handling should be the order of the day. Rubber gloves, goggles and old, unimportant clothing should be worn when handling it. If you get silver nitrate stains on your clothing, they will never wash out.

THE PROCESS

Now, how is it done? First, being a contact process, as most alternative processes are, a negative the size of your required print is needed.





➡ Salt paper is not sensitive enough to be exposed under an enlarger. To create a large negative, you could expose film in a large-format camera, make a digital negative from a file by printing onto Pictorico OHP film, or make an ortho copy neg from any resin-coated print. You can either take a look back at my feature on cyanotypes (AP 1 December 2012) or

visit my blog for more information on this process (www.thewebdarkroom.com).

Negatives should be more dense and contrasty than for normal printing, so the ideal method is ortho copy negs from resin-coated prints, as this gives better contrast control.

PREPARING PAPER

This part of the process can be done in daylight. Papers with some degree of organic sizing work best, but rather than

As salt paper is not as sensitive as standard photographic paper, it must be exposed under UV light

try to work out which ones have it, you could try a number of papers that you have available and see which responds the most favourably.

Make a salt solution by adding 10g of sodium chloride to 500ml of distilled water. The salt will dissolve better if the water is warm, but remember that you have to warm it without contaminating it, so don't use the kettle or the hot water tap. A Pyrex glass jug sat in a pan of boiling hot water will do the trick. Stir slowly with a glass rod or plastic spoon.

Once the salt solution is ready, pour it into a clean plastic tray. The paper needs to be soaked in it for 3mins then hung up to dry. This is my own method and I have had no problems with it, although some workers claim that only one side should be coated to avoid blotchy results. They achieve this by gently placing the paper onto the surface of the salt solution and leaving it there for 3mins or so. Curling of the paper can be a problem here, so dampening the back of the paper first with a damp cloth or kitchen towel can help. If you use this method, lift the paper out carefully to avoid running the solution over the other side, then hang it up to dry. Once dried, it can be stored indefinitely.

Choosing the right paper is a matter of experimentation



EQUIPMENT CHECKLIST

Before trying the process for yourself, make sure you have everything you need. Here is a list of essential items

- 25g silver nitrate
- 100g sodium chloride
- Watercolour or drawing paper
- Sodium thiosulphate (hypo fixer)
- Citric acid (optional)
- 150ml measuring flask
- Watercolour paper or cartridge paper
- 3 clean plastic trays
- A flat brush or glass coating rod
- Distilled or de-ionised water (available from car spares outlets)
- 2x 150ml brown glass bottles with lids (available cheaply from chemist shops)
- A large negative
- 1in-wide masking tape
- A contact printing frame
- UV tanning unit or UV lightbox (sunlight works best)
- Rubber gloves
- Goggles

FIXER

The fix can be prepared in normal lighting. Weigh out 24g of sodium thiosulphate (this used to be known as hyposulphate, hence the old name 'hypo'). Add it slowly to 200ml of warm water, stirring continuously until it has dissolved. Store it in a sealed bottle and put a label on it stating the contents.

SENSITISER

Now it's time to put on those goggles and rubber gloves. It is important to note that silver nitrate can cause permanent, irreversible eye damage, so don't treat this advice flippantly. Also, do not breathe in the dust. Transfer the silver nitrate very carefully to the jam jar without causing it to float around in the air. I make a small scoop from folded thin card and dispose of it afterwards.

Make your sensitising silver solution by measuring out 12g of silver nitrate and carefully placing it into the bottom of a brown glass bottle. I make a simple funnel from a piece of rolled up typing paper, which I dispose of afterwards. Measure out 50ml of distilled or de-ionised water and slowly pour it into the brown bottle. Put the lid on and gently agitate the mixture. It will dissolve without having to be warmed if left overnight. Put a label on the bottle

While the process is relatively straightforward, it is important when salt printing still to follow safety precautions

indicating the contents and store it away from children and animals.

Measure out 6g of citric acid. This is not hazardous (it exists in fruit and fizzy drinks), but it can be an irritant. Add it to 50ml of distilled or de-ionised water in a brown glass bottle. Put a label on the bottle indicating the contents and store it away with the silver nitrate solution.

When you are ready to sensitise your paper, add equal amounts of the silver nitrate and citric acid solutions, making up only enough for that session, as it will not keep long.

COATING

This part is done under darkroom amber safelighting.

As with many of these processes, there are a number of ways that the paper can be coated. Some workers float the paper on a tray of solution for 3mins, while others prefer to brush it on or use a glass-coating rod. The simplest is probably to use a brush, but take care not to brush too vigorously and cause chemicals to fly around. The brush must not have a metal





ferrule, so a simple wooden pastry brush can be used. Wash thoroughly after use and do not use it again.

Once sensitised the paper is hung up to dry, which can be accelerated by applying gentle hot air from a hair dryer or fan heater on a low setting. The paper should then be used immediately, although it can be stored for a couple of days, after which it will deteriorate and produce inconsistent results.

Negatives of normal contrast for conventional printing will print too flat on salted paper (see below.) Best results come from much higher contrast in the negative (see above). If you are using inkjet negatives, you will be limited by the maximum black that the printer can lay down. To double this density, make two negatives and sandwich them together.

The negative is placed on the surface of the coated paper and held flat in a contact frame. If you are exposing under a portable sun lamp unit, the exposure will be in the

Above: One of the virtues of salt printing is that the final image shows everything present on the negative – there is no loss of detail

Below left: Negatives of normal contrast print too flat for salted paper

region of 7mins if the tubes are around 13cm from the glass contact frame. Many workers prefer sunlight for exposing the paper, stating that results are more 'punchy' and have improved contrast, but this is much harder to control and exposure must be judged by periodically inspecting the print while keeping the negative in register. Hinged-back contact-printing frames are made for this purpose.

Once exposed, the paper is placed in a tray of water. Quite soon, the water will look as though it has milk in it and the water must be changed. This filling and emptying is done every couple of minutes until no more milkiness is seen in the water.

The print is now placed in the 'hypo' fix for 4–5mins with agitation. By now the print will have gone a rather alarming orange colour and lightened considerably. Do not be disappointed: after washing and drying the print will darken again. After fixing, the print is washed in running water for 5–10mins, then hung up to dry. A fresh fixing bath will need to be made after every half-dozen A4 sheets have been fixed.

Salt printing imparts a very nice look to an image. Because of its ability to compress tones and show everything on the negative, it is often thought of as the poor man's platinum print. Reading about this and other alternative processes can seem a little daunting to the beginner, but there are a number of videos on YouTube showing various methods, so take a look and see how simple it can be. **AP**

To see more of Andrew's work, visit www.andrewsanderson.com. To purchase many of the items needed to create salt prints, go to www.silverprint.co.uk or pay a visit to Silverprint Limited, 12 Valentine Place, London SE1 8QH. Tel: 0207 620 0844. Opening hours are 9.30am to 5.30pm from Monday to Friday

Lomo Belair X 6-12 Jetsetter

The Belair X 6-12 is the latest in a line of unique and curious offerings from Lomography, but is it destined to be a cult classic or a box office flop? **Chris Gatcum** takes a look



DATAFILE

RRP
£269
Material
Plastic
Colour
Silver
Format
6x12cm, 6x9cm or 6x6cm
Lenses
58mm and 90mm (21mm
and 32mm equivalent)
ISO control
ISO 50-1600
Cable-release
connection
No
Aperture
Fixed
Flash connection
Hotshoe
Focusing distance
1m-infinity
Tripod mount
No
Viewfinder
Direct optical viewfinder

THE LAUNCH of a new film camera is such a rarity that it's a genuine delight when something appears, and the Belair X 6-12 is more exciting than most. It's not every day that you see a folding, medium-format, 6x12cm, panoramic camera with interchangeable lenses and automatic exposure metering. In fact, it's a world first.

BUILD

There are three 'standard' Belair models – the City Slicker, Jetsetter (seen here), and Globetrotter – although the difference between them is purely cosmetic. They are all manufactured primarily from plastic, although the Jetsetter's metal casings and faux leather finish give it a 'classic metal' appearance.

As with the other models in the range, the Jetsetter comes with a trio of interchangeable format masks that allow you to shoot 6x12cm, 6x9cm or 6x6cm format images. You also get two plastic

lenses covering 58mm and 90mm focal lengths (with matching viewfinders), which is equivalent to 21mm and 32mm focal lengths in 35mm terms (when shooting 6x12cm format images). Both the lens barrel and optics are made of plastic, so the lenses are light and attach to the camera using a simple bayonet fitting. Two aperture settings allow you to choose between f/8 and f/16, with four marked distances (1m, 1.5m, 3m and infinity) and a crude helical focus should help keep things sharp.

The reliance on plastic makes the Belair very light, but the construction of the format masks and viewfinder mount isn't great. The four clips that hold the format masks in place are brittle – in fact, one clip had already split on the camera I received. The same applies to the viewfinders, which have the weakest mounting system I have ever seen: it's not so much a case of 'if' the thin plastic foot will break, as 'when'.

PERFORMANCE

The Belair's weaknesses could have been overlooked if it produced great images. Sadly, it doesn't. A quick glance at the test images revealed one fundamental flaw: the camera tested can't focus to infinity. It's better at closer distances, but infinity focus is anything but that on both lenses, suggesting the bellows are extending too far. Unfortunately, there are numerous reports of this happening with the Belair, so it isn't an isolated incident.

Setting this focusing issue aside, the Belair's metering does at least live up to its promise, and the exposures are generally OK. However, the caveat is that you'll need to use the camera with negative film as there's no real means of controlling the exposure, other than adjusting the ISO (which runs from ISO 50-1600 in full EV steps). Even then it's best to use fast emulsions as there are only two small aperture settings on offer (f/8 and f/16) and the fastest shutter speed is 1/125sec. With those parameters camera shake is always going to be a risk, especially in subdued lighting.

Of course, you may think that using the camera on a tripod is the answer, but there's no provision for a cable release. With the shutter-release button on the lens panel (which is in turn on the extended bellows), operating the camera while it's on a tripod can actually create more camera movement than it might otherwise prevent. Even more perversely, given this arrangement, the Belair offers a bulb mode for long, manual exposures. **AP**

Verdict

WHILE

the Lomo Belair X 6-12 Jetsetter has the ability to create 6x12cm panoramas in a point-and-shoot fashion, it doesn't make the process easy, and if the camera doesn't focus to infinity your fun is going to be short lived – especially at four shots per roll of film. The idea of an ultra-portable, lightweight, point-and-shoot, medium-format panoramic camera with interchangeable lenses is brilliant. It's just unfortunate that the Belair X 6-12 doesn't fit the bill.



This shot was taken using the 90mm lens



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CANON EF 2.0x EXTENDER MK II	MINT-BOXED £285.00
CANON EF 2.0x EXTENDER MK II	MINT-CASED £265.00
JESSOPS 2X CONVERTER FOR CANON	MINT £65.00
CANON 540 EZ FLASH + INST	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST	MINT-CASED £230.00
CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON TC-80S REMOTE CONTROLLER	MINT-BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-F1 BOOSTER FOR EOS 110 etc	MINT- £99.00
SIGMA 20mm 1:1.8 EX DG ASPHERIC RF (LATEST)	MINT-BOXED £299.00
SIGMA 20mm 1:1.8 EX DG ASPHERIC RF (LATEST)	MINT-BOXED £299.00
SIGMA 24 - 70mm 1:2.8 EX DG ASPHERIC DC	MINT-BOXED £245.00
SIGMA 24 - 70mm 1:2.8 EX DG MACRO + HOOD	MINT-BOXED £299.00
SIGMA 70 - 300mm 1:4.5/5.6 APO MACRO + HOOD	MINT- £559.00
SIGMA 150 - 500mm 1:5.6/6.3 APO DG OPTICAL STABILISING	MINT-CASED £595.00

TAMRON 28 - 200mm 1:3.5-5.6 VIF LD ASPHERICAL A/F	MINT £95.00
TOKINA 10 - 17mm 1:3.5-4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00
CANON AUTO BELLOWS	MINT £99.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY (GREEN LABEL)	MINT- £225.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 45mm 1:2 PLANUAR WITH HOOD, FILTER & CAP	MINT £295.00
CONTAX 90mm 1:2.8 SONNAR "G" + HOOD	MINT £199.00
CONTAX 90mm 1:2.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED £95.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-CASED £99.00
CONTAX TITANIUM FILTERS,HOODS AND CAPS FOR G.	PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS COMPACT + LEATHER CASE	MINT-CASED £399.00
CONTAX AX AUTOFOCUS BODY (HARD NOSE)	MINT- £299.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC-+BOXED £199.00
CONTAX FIT YASHICA 28mm 1:2.8 SERVO CONDITION	MINT £65.00
CONTAX 45mm 1:2.8 TESSAR "P" PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm 1:1.7 PLANAR ME	MINT £145.00
CONTAX 65mm 1:1.4 PLANAR MM	MINT- £465.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA MP BLACK BODY	MINT BOXED £2,395.00
LEICA M TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,195.00
LEICA M6 BODY SER No 12659X CIRCA 1970	MINT- £575.00
LEICA M6a BODY SER No 14111X/CIRCA 1975-76	EXC+++ £475.00
LEICA M3 SINGLE WIND SER No 9822XX CIRCA 1960	EXC-+CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC-+CASED £599.00
LEICA IIG BODY WITH REALLY NICE CASE	EXC-+CASED £999.00
LEICA II BODY SER No 1816X/CIRCA 1945 NEEDS SERVICE	EXC-+ £179.00
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION)	MINT- £495.00
LEICA CL2 CHROME WITH CASE	EXC-+ £299.00
LEICA 35mm 1:2 SUMMICRON ASPHERIC BLACK	MINT-BOXED £1,599.00
LEICA 35mm 1:2.8 SUMMICRON WITH SPEEDS 1:8 & HOOD	MINT- £675.00
LEICA 50mm 1:1.5 SUMMARIT M MOUNT WITH RARE HOOD	MINT- £465.00
LEICA 50mm 1:2 SUMMICRON BLACK LATEST NOT 6 BIT	MINT BOXED AS NEW £1,175.00
LEICA 90mm 1:2 SUMMICRON CHROME M	MINT-CASED £1,275.00
LEICA 90mm 1:2 SUMMICRON ASPHERICAL M 6 BIT/MINT BOXED AS NEW £1,575.00	EXC-+IN-KEEPER £1,599.00
LEICA 90mm 1:4 COLL ELMAR M MOUNT	EXC-+IN-KEEPER £1,599.00
LEICA 135mm 1:4.5 Hektor + HOOD M MOUNT	EXC-+ £99.00
LEICA 135mm 1:4.5 Hektor IN KEEPER	EXC-+ £199.00
LEICA 90mm 1:4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 135mm 1:4.5 Hektor + HOOD SCREW	EXC-+ £99.00
LEICA HANDGRIP FOR M8/M9 etc	EXC-+BOXED £145.00
LEICA EVER READY CASE FOR M6/MITTL/M7 AP	MINT-BOXED £125.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE)	MINT £475.00
LEICA R5 BODY BLACK	EXC-+BOXED £299.00
LEICAFLYX SL BODY CHROME	MINT-BOXED £299.00
LEICA 28mm 1:2 SUMMICRON R ROM LENS LATEST	MINT £425.00
LEICA 50mm 1:2 SUMMICRON R 3 CAM	EXC-+ £299.00
LEICA 100mm 1:4 ELMARIT R 3 CAM	EXC-+ £345.00
LEICA 28 - 70mm 1:3.5-5.6 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 1:4 VARIO ELMAR ROM	EXC-+ £399.00
ANGELVIEW 70 - 200mm 1:3.5 FOR LEICA R FIT	MINT-BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R FIT	MINT-BOXED £145.00
LEICA ANGLE FINDER R 1490M	MINT-BOXED £99.00
NIKON 18 x 35 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT-CASED £165.00
ZEISS DISCOPE 65 T1 FL ANGLE, 15x45 EPHECE CASE	MINT-ACCESSORIES £1,275.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT-BOXED £275.00
VOIGTLANDER 35mm 1:7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER WINDER T	MINT-BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT-BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORS	MINT BOXED AS NEW £179.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACKS & WLF	EXC+++ £195.00
BRONICA ETRSI COMPLETE WITH 15mm EL + 120 BACK	MINT-BOXED £195.00
BRONICA RF 45mm 1:4 ZENIKANON FOR 645 R/F + FINDER	MINT-CASED £399.00
BRONICA 50mm 1:2.8 ZENIKANON MC	EXC-+ £99.00
BRONICA 150mm 1:3.5 ZENIKANON PE	MINT-BOXED £159.00
BRONICA 150mm 1:3.5 ZENIKANON E MC	MINT-BOXED £119.00
BRONICA 150mm 1:3.5 ZENIKANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA ETRSI 120 BACK	MINT £99.00
BRONICA ETRSI/ETRSI POLAROID BACK	MINT £99.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	MINT-CASED £175.00
BRONICA 50mm 1:3.5 ZENIKANON S	EXC+++ £119.00
BRONICA 100mm 1:4 MACRO ZENIKANON PE	MINT £245.00
BRONICA 150mm 1:3.5 ZENIKANON S	MINT- £165.00
BRONICA SQA + 60mm 1:2.8 S. PRISM FOR BACK, GRIP	MINT-EXC+++ £395.00
BRONICA 65mm 1:4 ZENIKANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 1:4 PS ZENIKANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm 1:4 PS ZENIKANON FOR SQ	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK	EXC-+ £45.00
BRONICA SQA/M POLAROID MAGAZINE BACK	MINT-BOXED £99.00
BRONICA METEERED CHIMNEY FINDER	EXC-+ £75.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX M9B-2 POLAROID BACK FOR CONTAX 645	NEW £79.00
OLIV 670 MK III CW 90mm 1:3.5 LENS	MINT-BOXED £675.00
MANVIA 65mm 1:4.5 + HOOD FOR MANVIA 77U	MINT £375.00
MANVIA 65mm 1:4.5 SENSOR 2 LENS FOR R2 + HOOD	MINT £159.00
MANVIA 65mm 1:4 LENS FOR R2	MINT- £299.00
MANVIA 180mm 1:4.5 SENSOR 2 W FOR R2	MINT- £299.00
MANVIA 250mm 1:4.5 LENS FOR R2	MINT- £195.00
MANVIA 150mm 1:3.5 A/F FOR 645 R/F	MINT £299.00
MANVIA 210mm 1:4 SENSOR C FOR 645	MINT-CASED £195.00
MANVIA 180mm 1:4.5 SENSOR FOR R2	MINT £169.00

MANIYA RZ 67 PRO BACK	MINT- £99.00
MANIYA RZ 67 PRO II BACK	MINT- £79.00
MANIYA RZ 67 POLAROID BACK	MINT- £79.00
MANIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm 1:3.5 TAKUMAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm 1:2.8 FOR PENTAX 645	MINT-BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
PENTAX 150mm 1:3.5 FOR PENTAX 645	MINT-BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm 1:4.5 MAKRO FOR 6008	MINT- £575.00
YASHICAMAT 1245 WITH CASE (GREAT CAMERA)	MINT- £195.00
YASHICAMAT YASHINON TELEPHOTO ADAPTORS	MINT-CASED £95.00
YASHICAMAT YASHINON WIDE ANGLE ADAPTORS	MINT-CASED £95.00

Hasselblad

HASSELBLAD 503CX COMP WITH 90mm CF + A12 BACK	MINT- £995.00
HASSELBLAD 503 C41 BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 90mm 1:2.8 T + HOOD	MINT- £695.00
HASSELBLAD 90mm 1:4 FOR XPM	MINT- £225.00
HASSELBLAD 503 CX WITH 90mm CF + BACK + WLF	EXC-+ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC-+ £299.00
HASSELBLAD 50mm 1:4 CF OF DISTAGON + HOOD	MINT-BOXED £699.00
HASSELBLAD 50mm 1:4 CF OF DISTAGON + HOOD	MINT-BOXED £699.00
HASSELBLAD 150mm 1:4 SONNAR CF	MINT- £395.00
HASSELBLAD 150mm 1:4 SONNAR CF	EXC-+ £375.00
HASSELBLAD A12 BACK	EXC-+ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £99.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY (LAST OF THE GREAT FILM CAMERAS)	MINT-BOXED £999.00
NIKON F5 BODY (REALLY NICE ONE)	MINT-BOXED £395.00
NIKON F5 BODY	EXC+ £325.00
NIKON F4E BODY WITH CHARGER AND BATTERY	EXC+ £299.00
NIKON F90 BODY BLACK	MINT-BOXED £399.00
NIKON F90 BODY	MINT- £399.00
NIKON F95 BODY	MINT-BOXED £399.00
NIKON 10.5mm 12.8 "F" IF-ED AF DX FISHEYE LENS	MINT-BOXED £299.00
NIKON 20mm 12.8 AF "D" + HOOD	MINT £375.00
NIKON 24mm 11.4 "G" ED AF-S PRIME LENS "UNUSED"	MINT BOXED AS NEW £1,275.00
	MINT BOXED AS NEW £1,275.00
NIKON 28mm 12.8 AF	MINT BOXED AS NEW £1,275.00
NIKON 28mm 12.8 AF "D"	MINT- £145.00
NIKON 35mm 11.4 "G" AF-S PRIME LENS "UNUSED"	MINT BOXED AS NEW £1,099.00
	MINT BOXED AS NEW £1,099.00
NIKON 35mm 12.8 PC MANUAL LATEST WITH BLACK KNOB	MINT+HOOD £499.00
NIKON 50mm 11.4 "G" AF-S LATEST "UNUSED"	MINT BOXED AS NEW £225.00
NIKON 60mm 12.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 105mm 12.8 "G" IF-ED AF-S VIB RED LATEST LENS	MINT BOXED AS NEW £525.00
	MINT BOXED AS NEW £525.00
NIKON 180mm 12.8 AF "D" IF-ED LATEST LENS	MINT BOXED AS NEW £945.00
NIKON 12 - 24mm 14 "G" DX IF-ED AF-S	MINT BOXED AS NEW £545.00
NIKON 17 - 55mm 12.8 12.8 "G" IF-ED AF-S + HOOD	MINT BOXED £745.00
NIKON 17 - 55mm 12.8 12.8 "G" IF-ED AF-S + HOOD	MINT-CASED £699.00
NIKON 18 - 55mm 12.8 12.8 "G" IF-ED AF-S + HOOD	MINT-BOXED £599.00
NIKON 18 - 35mm 13.5 4.5 "G" IF-ED AF	MINT-BOXED £399.00
NIKON 18 - 70mm 13.5 4.5 "G" DX IF-ED AF-S-CASED	MINT+ HOOD £149.00
NIKON 18 - 105mm 13.5 5.6 "G" IF-ED AF-S VIB REDUCTION	MINT-BOXED £149.00
	MINT-BOXED £149.00
NIKON 18 - 200mm 13.5 5.6 "G" IF-ED AF-S VIB UNIKIT HOOD £169.00	MINT- UNITE BODY £169.00
NIKON 24 - 85mm 2.8 4.4 "F" ASPHERICAL MINT	MINT+HOOD £395.00
NIKON 24 - 85mm 3.5 4.5 "G" IF-ED AF-S VIBR RED(LATEST)	MINT BOXED AS NEW £345.00
	MINT BOXED AS NEW £345.00
NIKON 24 - 85mm 13.5 4.5 "G" IF-ED AF-S	MINT £225.00
NIKON 24 - 120mm 13.5 5.6 "G" ED IF	MINT-BOXED £175.00
NIKON 24 - 120mm 13.5 5.6 "G" IF-ED AF-S VIBR REDUC	MINT £275.00
NIKON 35 - 80mm 14.5 5.6 "F" MINT	MINT BOXED £355.00
NIKON 55 - 200mm 4.5 5.6 "G" DX IF-ED AF-S	MINT £119.00
NIKON 55 - 302mm 14.5 5.6 "G" DX AF-S VIBRATION REDUC	MINT BOXED £219.00
NIKON 70 - 300mm 14.5 5.6 "F" MINT	MINT £95.00
NIKON 80 - 400mm 14.5 5.6 "F" VIBRATION REDUCTION	MINT-BOXED £999.00
NIKON MB - 0 GRIP FOR NIKON F6	EXC+ £600 £225.00
NIKON TC 17E AF 35mm TELECONVERTER	MINT BOXED £225.00
NIKON TC 17E AF 35mm TELECONVERTER	MINT BOXED £225.00
TELEPUSKAR PRO 300 DG 2X EXTENDER NIKON FIT	MINT BOXED £195.00
NIKON FIT TRI-PLAS EXT. TUBE SET 12mm, 20mm, 36mm	MINT BOXED £145.00
NIKON 18-1 REMOTE CONTROL SET	MINT-CASED £195.00
SIGMA 1.4x EV CONVERTER	MINT BOXED £125.00
NIKON DAQ2 ACTION FINDER FOR NIKON F4/5E	MINT £195.00
SIGMA 70mm 12.8 EX DG MACRO	MINT BOXED £199.00
SIGMA 50mm 12.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £199.00



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Chameleon Inks
T0341/8, each	£15.99 17ml	Check Website.	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0342/3/4, each	£18.99 17ml	Check Website.	Parasol Inks
T0345/6/7, each	£18.99 17ml	Check Website.	R200, R220, R300, R320, R340
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	RX500, RX600, RX620, RX640
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Seahorse Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	Frog Inks
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R2400
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Lilly Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	SX400/405/415/515, D789/120, B40W, BX300
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX400/4400/5000/6000/7000/7400/8400/9400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo 1400
T0591/2/3, each	£12.99 13ml	Check Website.	Owl Inks
T0594/5/6, each	£12.99 13ml	Check Website.	Photo P50, PX650/660/700W/710W/720W, PX730W/800W/810W/830W/830FW/830FWD
T0597/8/9, each	£12.99 13ml	Check Website.	R265/285/360, RX560/585/685
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R1900
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Flamingo Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2880
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Husky Inks
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	SX420W/425W/445W/525W/D620FW, BX305F/320FW/525W/D620FW/625FW/D630FW, BX635FW/D635FW/D635FW/D635FW, B42WD
T0791/2/3, each	£12.99 10ml	Check Website.	Photo R3000 Turtle Inks
T0794/5/6, each	£12.99 10ml	Check Website.	Photo R2000 Kingfisher Inks
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo RX700 Penguin Inks
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo Pro 3800, 3880
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Fountain Pen Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	High Capacity Fountain Pen Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	XP302, XP305, XP402, XP405
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Daisy Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	XP302, XP305, XP402, XP405
T1281 Black	£7.99 5.9ml	£4.99 13ml	High Capacity Daisy Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 13ml	Expression Photo XP750, XP850
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Elephant Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Photo XP750, XP850
T1292/3/4, each	£10.99 7ml	£4.49 13ml	High Capacity Elephant Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Expression Premium XP600, XP605, XP700, XP800
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Polar Bear Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Expression Premium XP600, XP605, XP700, XP800
T5801-9, each	£41.99 80ml each or £329.99 set of 8		High Capacity Polar Bear Inks
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	
No.16 Black	£7.99 5.4ml	£4.99 16ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 16ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 16ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 16ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/C/L/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 7.7ml		

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PG37 Black 12ml	£9.99
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PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

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CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
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PGI9 Set of 10	£89.99
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PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL512 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!



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No.45 Black 45ml	£4.99
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No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£12.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£12.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
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No.58 Photo 17ml	£23.99
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No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
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Lexmark Originals

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No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£18.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
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LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet	£9.99
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P-Type Six-Piece Neutral Density Filter Kit	£49.99
	£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
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EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
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SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£7.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
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55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

This is just a sample, more in stock!

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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
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72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 dipters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8/16, each	£11.99
58mm Starburst x4/8/16, each	£15.99
67mm Starburst x4/8/16, each	£21.99
72mm Starburst x4/8/16, each	£27.99

More sizes in stock, from 46 to 82mm!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
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£139.99

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55-200mm F4-5.6 USM w... WAS £113 **£75**
70-300mm F4-5.6 DO IS USM c... WAS £675 **£490**
85mm F1.2L FD w... WAS £525 **£350**
100mm F2 USM c... WAS £250 **£235**
100mm F2.8 L IS USM MACRO w... WAS £587 **£500**
600mm F4L USM (NON IS) c... WAS £3750 **£3000**
SIGMA 28mm F1.8 EX DG ASPH. w... WAS £235 **£200**
TOKINA 35mm F2.8 ATX MACRO w... WAS £235 **£200**

CONTAX

T2 SILVER c... WAS £267 **£199**
TLA-30 FLASHGUN c... WAS £35 **£25**
TLA-20 FLASHGUN c... WAS £35 **£25**
18mm F4 T* w... WAS £295 **£250**
28mm F2.8 T* w... WAS £178 **£150**
28mm F2.8 T* BIGOGON w... WAS £275 **£250**
28-85mm T* w... WAS £305 **£250**
135mm F2.8 T* w... WAS £220 **£175**

FUJIFILM

GS 645S PROFESSIONAL c... WAS £299 **£275**

HASSELBLAD

500CM BODY w... WAS £172 **£155**
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w... WAS £1750 **£1250**
NC2 PRISM w... WAS £100 **£80**
150mm T* BLK C w... WAS £255 **£200**
150mm T* BLK C w... WAS £255 **£225**

LEICA

M6 TTL "LAST 999 BODY" w... WAS £1899 **£1450**
1C & 5CM F3.5 c... WAS £1650 **£1250**
3.5CM F3.5 W/VIEWFINDER c... WAS £295 **£250**

MAMIYA

C330 & 80mm c... WAS £295 **£269**
C330 PRO S & 80mm w... WAS £295 **£250**
645 PLAIN PRISM c... WAS £48 **£38**
55mm F4.5 w... WAS £138 **£110**
135mm F4.5 w... WAS £115 **£100**
135mm F4.5 C SERIES c... WAS £165 **£145**
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140mm F4.5 MACRO w... WAS £245 **£195**
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MINOLTA

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90mm F4 ROKKOR M w... WAS £345 **£250**
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SIGMA 17-50mm F2.8 w... WAS £277 **£240**
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SIGMA 24mm F1.8 DG c... WAS £355 **£324**
SIGMA 30mm F1.4 EX DG c... WAS £225 **£199**
SIGMA 170-500mm APO c... WAS £299 **£275**
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TOKINA 11-16mm F2.8 DX ATX c... WAS £374 **£325**
TOKINA 12-24mm F4 DX ATX w... WAS £297 **£250**
TOKINA 12-24mm F4 DX ATX w... WAS £308 **£250**
TOKINA 150-500mm F5.6 AIS c... WAS £276 **£199**
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CP-N100 GPS ADAPTER w... WAS £72 **£60**

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12mm F2 LE BLACK M.ZUIKO w... WAS £850 **£800**
12-50mm F3.5-6.3 M.ZUIKO c... WAS £225 **£185**
14-54mm F2.8-3.5 ZUIKO 4/3rd w... WAS £250 **£200**
28mm F3.5 ZUIKO c... WAS £42 **£25**
35-70mm F4 ZUIKO w... WAS £63 **£50**
50mm F1.4 ZUIKO c... WAS £95 **£65**
70-300mm F4-5.6 ED 4/3rd w... WAS £250 **£200**
70-300mm F4-5.6 ED 4/3rd c... WAS £225 **£185**
TOKINA 50-200mm F3.5-4.5 OM w... WAS £45 **£30**

PANASONIC

GX1 & 14-42mm ASPH. w... WAS £300 **£250**
GX1 & 14-42mm ASPH. w... WAS £350 **£250**
GX1 & 14-42mm ASPH. w... WAS £350 **£250**
GX1 & 14-42mm ASPH. w... WAS £350 **£250**
G1 BODY w... WAS £126 **£100**
14-42mm X POWER ZOOM c... WAS £255 **£215**
45-200mm MEGA OIS c... WAS £215 **£200**

SAMSUNG/PENTAX

PENTAX 67 MKII & 135mm F4 c... WAS £1150 **£1050**
35mm F3.5 FISHEYE 67 FIT c... WAS £425 **£375**
SAMSUNG GX10 & 18-55mm w... WAS £225 **£200**
TAMRON 17-35mm F2.8-4 LD w... WAS £139 **£100**

SCHNEIDER

360mm F5.5 XENAR w... WAS £210 **£185**
90mm F8 SUPER ANGULON w... WAS £279 **£250**

SONY

ALPHA A100 & 18-70mm w... WAS £183 **£150**
16mm F2.8 NEX c... WAS £165 **£125**
SIGMA 24-70mm F2.8 DG w... WAS £350 **£300**

VOIGTLANDER

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BRONICA

50mm f/3.5 S SQA c... £86
75mm f/2.8 E II c... £69
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150mm f/3.5 E c... £74
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ETR 120 MAGAZINE c... £28
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EOS 650 BODY w... £27
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CONTAX

167MT w... £95
NX & 28-80mm w... £275
18mm f/4 T* DISTAGON (MM) c... £295
45mm f/2.8 T* TESSAR c... £165
50mm f/1.7 T* c... £143
90mm f/2.8 T* SONNAR w... £197
135mm f/2.8 SONNAR c... £175
200mm f/4 ZEISS TELE-TESSAR T* w... £240
TLA20 FLASHGUN c... £35
TLA280 FLASHGUN w... £35
SIGMA 70-210mm f/4-5.6 c... £63
CONTAX INTERVAL TIMER RTS FIT c... £16

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SODELT BODY w... £237
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PHASEONE H101P25 "BACK" c... £185
80mm f/2.8 T* c... £675
120mm f/4 CF MACRO PLANAR c... £245
150mm f/4 T* w... £255
250mm f/5.6 T* c... £350
350mm f/5.6 TELE-TESSAR T* c... £550
32x EXTENSION TUBE c... £45
MANUAL BELLOWES c... £200
A12 CHROME MAG c... £125
A24 CHROME MAG c... £35
NC-2 FINDER w... £100
PM-PRISM c... £62
PM-ES METER PRISM c... £145
SPORTS FINDER c... £20
500CM PISTOL GRIP c... £15
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QR TRIPOD PLATES c... EACH £20

LEICA

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IIB BODY c... £375
M6 "LAST 999" c... £1600
3.5CM f/3.5 FOR M c... £475
21mm f/4 + FINDER w... £625
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LEICA KGOON BALL HEAD c... £67

MAMIYA

7 & 80mm f/4 c... £865
C330 PRO S & 80mm w... £275
C330 & 80mm c... £275
C330F PRO & 80mm c... £255
645 & 80mm c... £245
R267 & 90mm w... £495
55-110mm f/4.5 c... £150
43mm f/4.5 & VIF c... £275
50mm f/4.5 RZ c... £340
105-210mm f/4.5 for 645 c... £150
135mm f/4.5 TLR c... £100
300mm f/5.6N c... £175
360mm f/6 SEKOR Z c... £145
645 PLAIN PRISM c... £38
MAMIYA PRO II 220 BACK w... £160
MAMIYA POLAROID BACK w... £30

MINOLTA

DYNAX 300si BODY w... £38
DYNAX 300si BODY w... £5
DYNAX 500si FLASH KIT w... £50
X700 & 50mm f/1.7 w... £86
CLE & 40mm f/2 w... £600
135mm f/2.8 MD c... £69

NIKON

28Ti MINT BLACK w... £750
S2 & 5cm f/1.4 NIKKOR SC c... £1000
EL BLACK c... £120
FT2 BODY c... £78
FT2 BODY w... £68
F2 BODY w... £118
FM2 BODY w... £110
FM2 & 50mm f/1.8 w... £157
FM3A BODY w... £425
F3T HP BODY w... £285
F4 INC MF-23 BODY c... £327
F5 BODY c... £225
F100, MF-29 & MF-15 w... £250
F90X & MB10 c... £98

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OM1 & 35-70mm f/3.5 c... £98
OM1N & 50mm f/1.8 w... £115
OM2 & 50mm f/1.8 w... £112
OM2N BODY w... £98
OM4 & 50mm f/1.8 c... £175
24mm f/2.8 ZUIKO OM w... £75
28mm f/2.8 ZUIKO OM c... £42
35-70mm f/4 ZUIKO OM w... £63
50mm f/1.8 ZUIKO OM c... £60
75-300mm f/4 ZUIKO OM w... £45
100mm f/2.8 ZUIKO OM w... £75
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SP1000 & 50mm f/2 w... £61
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SINAGOR 28-80mm f/3.5-4.5 MC w... £27
VIVITAR 100-200mm f/4 & 2X TC w... £25

VOIGTLANDER

50mm f/1.5 NOCTON ASPH WIM FIT w... £335
90mm f/3.5 APO LANTHAR WIM FIT w... £299
VITESSA c... £196
VITOMATIC IIA c... £37

MISC

COSINA CS2 & 50mm f/1.8 w... £44
FUJICA G5645 PRO w... £350
SINAR F1 5x4 MONORAIL CAMERA c... £345
SINAR BELLOWES LENS HOOD c... £45
SEAGULL 2/4 SQ TLR c... £86
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4* - Plymouth **£199.99**
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4* - Winchester **£299.99**
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4* - Nottingham **£469.99**
- 08** Nikon Coolpix P7000
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Nikon
V2
Black or White

14.2 megapixels
60.0 fps
1080p movie mode



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Nikon
D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



D3200 Body **£369**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£389 Inc £40 Cashback***
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Nikon
D5200

24.1 megapixels
5.0 fps
1080p movie mode



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Price you pay today **£669**
D5100 From **£309 Inc £40 Cashback***
Price you pay today **£349**

Nikon
D600

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor



D600 From **£1450**

D600 Body **£1300 Inc £150 Cashback***
Price you pay today **£1450**
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Price you pay today **£1823**

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CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700'
AlphaMon - N.W. England

I AM: A Thrill-Seeker The New Nikon D7100

Nikon
D7100

- 24.1 Megapixels
- 6 fps continuous shooting
- 1.3x crop function with 51 AF points
- Full HD 1080p Movie Recording
- ISO sensitivity of 100-6400, extendable to 25600

NEW! D7100 Body **£1049**
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NEW! D7100

From **£1049**

Nikon
D800

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor



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Price you pay today **£789**

Nikon
D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor



D4 Body **£4249**

D4 Body **£4249**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY

NEX-6 Black

16.1 megapixels
10.0 fps



NEX-6 Body **£599**

NEX-6 + 16-50mm PZ **£729**
NEX-6 + 16-50mm PZ + 55-210mm **£899**
NEW! NEX-5R + 16-50mm PZ **£529**
NEW! NEX-3N + 16-50mm PZ **£399**
NEX-7 Body Black **£769**
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RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS **£379**
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A77

24.3 megapixels
12.0 fps
1080p movie mode



A77 From **£829**

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RECOMMENDED LENSES:

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A99

24.3 megapixels
6.0 fps
Full Frame CMOS Sensor



A99 From **£2189**

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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



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GH3

16.05 megapixels
20.0 fps
1080p movie mode



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OLYMPUS

OM-D E-M5
Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



OM-D E-M5 From **£839**

OM-D E-M5 Body **£839**
OM-D E-M5 + 12-50mm **£989**

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E-PL5 Silver, Black or White

16.1 megapixels
8.0 fps



E-PL5 From **£529**

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PENTAX

K-S II

16.3 megapixels
7.0 fps
1080p movie mode



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K-30 Body **£459**
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FUJIFILM

X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode



X-Pro1 **£1049**

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X-Pro1 Body **£1049**

X-E1 Black or Silver

16.3 megapixels
6.0 fps
1080p movie mode



X-E1 From **£629**

X-E1 Body **£629**
X-E1 + 18-55mm **£906**
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100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £859

NEW!

18.0 megapixels
4.0 fps
1080p movie mode

¹Correct at time of launch 21.03.13

NEW! 100D

From £569

Canon

EOS 700D

Let your creativity grow with the 700D...

The Canon EOS 700D holds onto the same level of spec as its predecessor (EOS 650D) with an improved outer body finish, 360° mode dial and a Live View mode that shows applied Creative filters in real-time.

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700D + 18-55mm f3.5-5.6 IS STM £749
700D + 18-135mm f3.5-5.6 IS STM £929
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM £1089

NEW!

18.0 megapixels
5.0 fps
1080p movie mode

NEW! 700D

From £619

Canon

EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

£65 CASHBACK*

60D From £609

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Canon

EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

£80 CASHBACK*

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Canon

EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£100 CASHBACK*

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NEW! 6D Body £1499 Inc Cashback*
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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ 'Taking the leap to FX format' Moly - Leicestershire

Canon

5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

£160 CASHBACK*

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Canon
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BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
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BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
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BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
BC-E3	Anglo finder B	£69	150 F4 blk T	£199	120 back Pro I	£399
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28mm f2.8 ZM - Leica



The Zeiss 28mm f2.8 T* Biogon ZM comprises 8 optical elements and is based on the symmetric Carl Zeiss Biogon® design. Its features include high image quality without color fringes, haze or reflection. Furthermore, the lens provides an astonishing close range of 0.5m, making it ideal for travel, landscape and cityscape photography. (B) (S)

SRP £857.00 Ffordes **£771**

Other Zeiss ZM Lenses

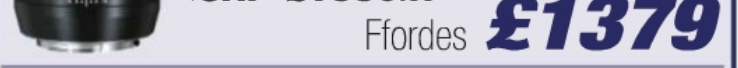
18mm f4 Distagon T* (B) (S)	SRP £1142	Ffordes £1029
21mm f2.8 Biogon T* (B) (S)	SRP £1142	Ffordes £1029
21mm f4.5 Biogon T* (B) (S)	SRP £952	Ffordes £859
25mm f2.8 Biogon T* (B) (S)	SRP £952	Ffordes £859
35mm f2 Biogon T* (B) (S)	SRP £856	Ffordes £770
35mm f2.8 C Biogon (B) (S)	SRP £667	Ffordes £599
50mm f1.5 C Sonnar T* (B) (S)	SRP £952	Ffordes £859
50mm f2 Planar T* (B) (S)	SRP £667	Ffordes £598
85mm f4 Tele Tassar (B) (S)	SRP £732	Ffordes £659

Key: (B) = Black Finish Available (S) = Silver Finish Available

35mm f1.4 Distagon T* (ZE - Canon, ZF.2 - Nikon)

Due to the special bokeh effects in both the foreground and background areas, the Distagon T* 1/4.5 opens up new creative possibilities, giving photographers more options to play with focus. Thanks to its large focus ring, photographers can also create highly accurate, sharp pictures, even at maximum aperture opening. In addition, the optical construction of the lens guarantees high image quality across the entire image range.

SRP £1530.00 Ffordes **£1379**



Other Zeiss Lenses All Available ZE And ZF.2 Fits

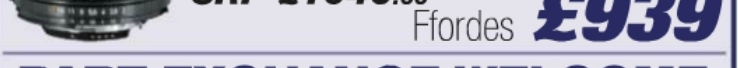
15mm f2.8 Distagon T*	SRP £2352	Ffordes £2250
18mm f3.5 Distagon T*	SRP £1140	Ffordes £1025
21mm f2.8 Distagon T*	SRP £1530	Ffordes £1379
25mm f2 Distagon T*	SRP £1350	Ffordes £1272
28mm f2 Distagon T*	SRP £1046	Ffordes £939
35mm f2 Distagon T*	SRP £909	Ffordes £817
50mm f1.4 Planar T*	SRP £593	Ffordes £530
85mm f1.4 Planar T*	SRP £1047	Ffordes £939
100mm f2 Makro-Planar T*	SRP £1530	Ffordes £1379
135mm f2 Makro-Planar T*	SRP £1725	Ffordes £1725

All ZE And ZF.2 Lenses Are MANUAL FOCUS Only

50mm f2 Makro-Planar T* (ZE - Canon, ZF.2 - Nikon)

This lens is the currently the fastest 50mm macro lens available for the 24 x 36 full frame format. It offers very high image quality over the entire focusing range from infinity to the close-focus limit at half life-size (1:2). The optical system includes a "floating element" for maximum image quality and is contained in a long life full metal barrel with precision mechanics.

SRP £1046.00 Ffordes **£939**



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A1 + 50mm f1.8	Exc++ E199

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A1 + 50mm f1.8	Exc++ E199

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F4 AE body box	Mini-E399
A1 + 50mm f1.8	Exc++ E199
A1 + 50mm f1.8	Exc++ E199

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F4 AE body box	Mini-E399
A1 + 50mm f1.8	Exc++ E199
A1 + 50mm f1.8	Exc++ E199

CANON FD SYSTEM

F4 AE body box	Mini-E399
A1 + 50mm f1.8	Exc++ E199
A1 + 50mm f1.8	Exc++ E199

CANON FD SYSTEM

F4 AE body box	Mini-E399
A1 + 50mm f1.8	Exc++ E199
A1 + 50mm f1.8	Exc++ E199

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F4 AE body box	Mini-E399
A1 + 50mm f1.8	Exc++ E199
A1 + 50mm f1.8	Exc++ E199

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F4 AE body box	Mini-E399
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

I'M TOO young (well almost) to remember the Swinging Sixties, but I do know that it was a decade that saw innovations in popular photography as much as in other areas of life. Even camera names reflected the spirit of the time – the Polaroid Swinger, for example, was extremely popular. My camera this month is also a swinger from the 1960s, but in quite a different way. Made in the Russian town of Krasnogorsk, the FT-2 is a panoramic camera, ideally suited to taking large group photos of Soviet factory workers or conscripts. It achieves the necessary long, thin negative by swinging the lens from right to left, taking a sweeping shot of the scene in front of it.

Swing-lens panoramics have been around since the dawn of photography in the 1840s. The principle is that the film (or on the earliest examples, curved glass plate) was held in a curve, while a lens rotating on a barrel and panning across the scene formed the image. The advantage of the curved film plane is that there is no distortion near the edges, assuming the subject was arranged in a curve to match the film. Mountains and buildings are not easily rearranged to suit, but large groups of people can be marshalled into position, and many people, myself included, will have an old school photo taken with a larger version of this camera.

The FT-2 is a peculiar beast, comprising a heavy metal black brick with a smattering of knobs, levers and dials. The 50mm lens has a fixed aperture of f/5, so even with the shutter speed at the fastest setting of 1/400sec, a fairly slow film has to be used in normal daylight conditions to avoid over-exposure. Although it takes standard 35mm film, the camera uses its own proprietary cassettes, which have to be loaded in a darkroom or changing bag prior to installing them. These cassettes are virtually unobtainable, but luckily mine came with a pair in it, so saving me the difficult and fiddly task of making a DIY version. The FT-2 produces negatives measuring 24x110mm, which is three times the width of a standard 35mm frame, and as a result you only get 12 shots per roll. The film is advanced by winding a knob, and a frame counter gives a rough idea of how far to wind. However, it does not seem to be very accurate and I found it was better to err on the side of



caution rather than risk overlapping frames.

I already have some experience with swing-lens cameras, having used the Russian firm's more recent Horizon 202 extensively. The FT-2 has quite a different feel, though. Both cameras cover a 120° field, but the FT-2 has a 50mm lens compared with the Horizon's 28mm, resulting in a correspondingly wider aspect ratio. Despite its brick-like shape, it is surprisingly sleek to operate, although it has controls unlike those normally found on cameras. Two levers are used to select the shutter speed, a third larger lever rotates and sets the shutter, while a simple knob winds the film on – and that's it. The only other button is the shutter release. Composing and framing the scene is a bit hit and miss, and after the first roll I learned to aim high, as the crude sight tends to cause the top part of the subject to be cut off. Despite being best suited for groups of people, it worked quite well for landscapes, such as the sweeping panorama of the river Severn at Shrewsbury in Shropshire (below).

The fact that this heavy metal brick could double as a weapon is perhaps no accident. The FT in the camera's name stands for Fedor Tokarev, a personal friend of Stalin, who is best known as the designer of a range of semi-automatic weapons manufactured by the million in the Second World War. He also designed an SLR, but not the sort familiar to AP readers. In Tokarev's world, SLR stood for 'self-loading rifle', and even if its sight were as crude and inaccurate as the one on this camera, I wouldn't want to be caught in the crosshairs! **AP**



To see more photos from the Krasnogorsk FT-2, visit www.flickr.com/photos/tony_kemplen/sets/72157626498434350. To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

Editorial

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